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Chamberlain

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INTRODUCTION
TO THE STUDY ★
OF JAPANESE ★
WRITING ★ ★ ★

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PRACTICAL INTRODUCTION
TO THE
STUDY OF JAPANESE WRITING

BY

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文字の志る道

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PREFACE.

Though dealing—or rather because dealing—with a subject usually considered extremely dry, the compiler of this *Introduction* has done his best to make it a “live book.” Japanese is no dead language; its crabbed symbols serve every purpose of daily life to one of the most vivacious of modern nations. The solemn leading article, the skittish feuilleton, the advertiser’s puff, the post-card, the cheap telegram,—all these have now as familiar a home in Japan as in any Western land. To them the learner must have recourse, be he missionary, merchant, or diplomat, if his study of the language is to bear fruit in practice, though it is also no doubt true that the literature of an earlier growth must not be altogether neglected; for in Japan, as in Europe, the old order of ideas crops out here and there through the new,—forms in fact the basis on which the new stands. The exercises and extracts given in the present volume have been selected in accordance with these views. Utility alone has been considered; nothing has been conceded to antiquarian erudition, except in so far as it may help to light the practical student on his way.

The compiler is under obligations to several Japanese authors and to the editors of leading periodicals, for permission to reprint pieces published by them. Their names are given in the notes attached to each piece. To Mr. W. G. Aston, C. M. G., his thanks are due for permission to make use of some of the paradigms in the latter’s admirable *Grammar of the Japanese Written Language*. The chief books consulted on the subject of the ideographs have been the Rev. Dr. Chalmers’s too little known work on *The Structure of Chinese Characters*, and an essay by the Rev. Dr. Faber entitled *Prehistoric China*, published in Vol. XXIV, No. 2, of the “Journal of the China Branch of the Royal Asiatic Society;” furthermore—indeed very specially—the late Dr. Wells Williams’s *Syllabic Dictionary of the Chinese Language*, which has been referred to for almost every character here given, and from which definitions and derivations have been frequently borrowed. Mr. Lay’s Chinese-Japanese-English Dictionary and Dr. Hepburn’s and Captain Brinkley’s Japanese-English Dictionaries have also frequently been consulted with profit. The consideration that all foreign students of Japanese are certain to have one or other of the above-mentioned dictionaries at their elbow has allowed the definitions to be reduced to a minimum. It is assumed throughout that the student is acquainted with the present writer’s *Handbook of Colloquial Japanese*, and possesses a fair working knowledge of the spoken speech which that Handbook serves to elucidate. His thanks are due to his Japanese assistant, Mr. Y. Ōno, without

whose useful counsels and unremitting care the work could hardly have been carried to a successful issue.

Should any Chinese scholars—we mean Europeans versed in Chinese—honour the book with their notice, they will, it is trusted, remember that its object, so far as the Chinese characters are concerned, is to teach *the way in which these are used by the Japanese*. Otherwise, to whatever real shortcomings it may possess they will add sundry imaginary ones, as the signification given to a considerable number of characters varies in the two countries, just as many English words borrowed from the French no longer retain exactly their French meaning. Purists even in Japan may censure the treatment of certain other characters, with regard to whose orthography usage varies. Giles, in the preface to his great Chinese-English Lexicon, avows his inability to adhere consistently to the “correct” forms. The forms in Williams vary according to the font of type employed; and in such a favourite native Japanese dictionary as, for instance, the 會玉篇 KWAI GYOKU-HEN, forms “correct” and “incorrect” of the same character jostle each other on the same page. Usage thus vacillates, and we have doubtless vacillated with it. If there is error in this, it is an error to which Japanese writers and printers at large must plead guilty. In any case, the question is not one for beginners to plunge into. It is a curious detail, best left as a bone of contention to purists and lexicographers.

With these acknowledgments and explanations the compiler sends forth this *Introduction*,—the result of much thought and labour,—in the hope that it may safely lead honest and laborious students through the maze of the most intricate system of writing now extant upon our planet. Suggestions and corrections will be welcome at any time.

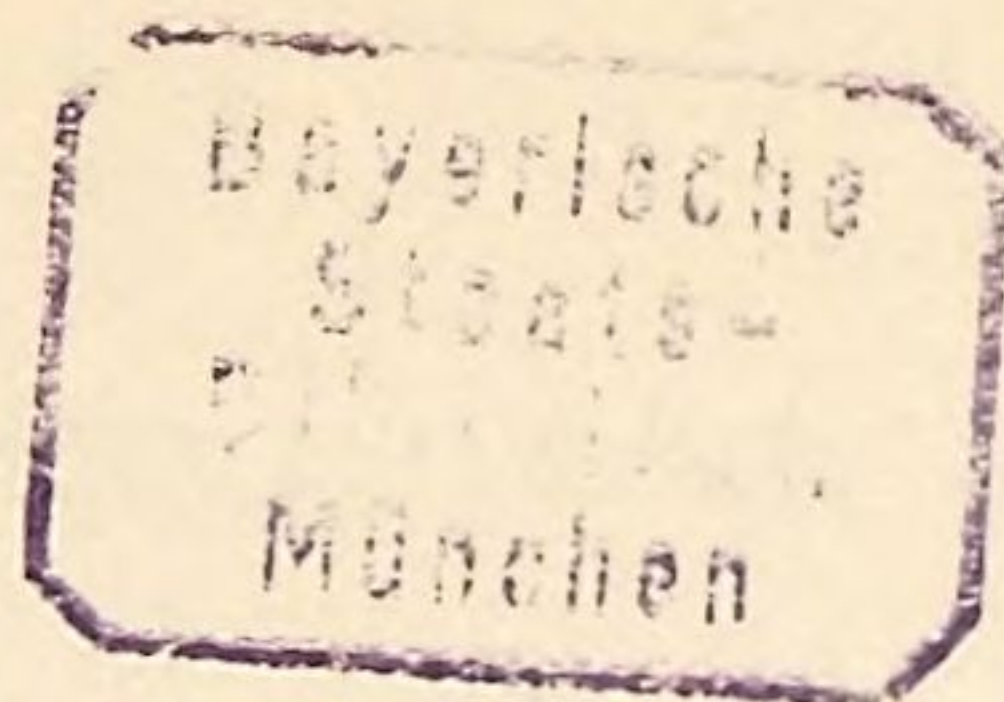
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FIRST SECTION.

INTRODUCTORY REMARKS.



FIRST SECTION.

INTRODUCTORY REMARKS.

It is no doubt possible to learn to talk any language without acquiring its written system. Thousands in every land speak their native tongue fluently who are entire strangers to letters. At the same time we feel, in the case of English for instance, that there is somehow a great gulf fixed between him who merely speaks by ear and the man to whom tradition reveals the whole past and history and inner life of our language through the more certain channel of the eye. We should not even allow that a foreigner really knew our language who should jot it down in some private and particular notation of his own. We expect him to learn our orthography, and in short to write English as the English write it. That our orthography is cumbrous, unscientific, self-contradictory, has nothing to do with the matter:—it exists, and not to know and practise it is to lack the better half of an English education.

Now similar considerations apply to Japanese with even greater force. To a very considerable extent the written system here *is* the language,—the language itself and the way in which the natives write it being indissolubly linked together. True, the introduction of a Romanised transliteration possesses great utility for foreign students. Many of us hoped at one time to see such a transliteration adopted by the Japanese themselves, and worked hard with that object in view. Romanisation would have served two worthy ends:—it would have vastly simplified the task of all learners, whether native or foreign, and it would have brought the mass of the Japanese people into closer relations than is now possible with the mental habits and the literature of the West. As a matter of fact, the efforts of the RŌMAJI KWAI, or “Romanisation Society,” failed completely, as did also those of the *Kana no KWAI*, a more narrowly patriotic association started with the object of substituting the exclusive use of the *Kana* syllabary for that of the Chinese character. Neither Japan’s signal victory over China in the war

of 1894-5, nor her previous abandonment of Chinese philosophical and other ideas has affected by a hair's-breadth her dependence on the Chinese written language. On the contrary, Japan continues to draw from Chinese sources almost every new term needed for the representation of European things. "Savings-bank," "promissory note," "currency reform," "current and deposit account ;" "vaccination," "anesthetics," "antiseptic," "hypodermic injection ;" "electoral district," "order of the day," "standing committee," "previous question ;" "breechloader," "iron-clad ;" "church," "bishop," "sacrament," "predestination,"—well-nigh every technical term required in every new branch of knowledge is obtained by combining two or more well-known Chinese vocables into convenient, self-explanatory compounds ; and with this ever-increasing multitude of Chinese words, the empire of the Chinese ideographs becomes riveted more and more firmly as the years roll by. At the present day, the system of writing employed by the Japanese people remains essentially the same as it was a thousand years ago, namely, a mixed system founded on the Chinese ideographs, which are used partly in their full form with their proper ideographic signification, partly in abbreviated forms having phonetic values and constituting syllabaries to which the name of *Kana* has been given. The most important of these *Kana* syllabaries is the *Hiragana*. The *Katakana* is less widely known.

It seems advisable to state the case thus clearly at the outset, in order, by disembarassing students' minds of erroneous notions, to prepare them to face their real task. Some worthy folks, while compelled to allow the insufficiency of mere Romanised texts, go on clinging to the belief—shall we rather say the desperate hope?—that if they learn the *Kana* they will have done their duty, that the *Kana* is in fact the Japanese written system, that to know the *Kana* is to know how to read and write Japanese, and that either the Japanese nation will end by adopting the *Kana* as the sole and exclusive national method of writing, or that they may do so, or that they might do so, and in any case that they ought to do so, because then things would be so much simplified, and every one would be able to learn Japanese easily and live happily ever after.

Good people, you are deluding yourselves, or others are deluding you. The *Kana* does *not* suffice, the *Kana* by itself is *not* the Japanese written system, but only the least important fraction thereof. As for its imaginary future triumph over the Chinese characters, recent actual experience and all theoretical probabilities

point directly the other way. Besides which, it is not the future that practical students have to deal with, but the present. Even allowing, for the sake of argument, that foreigners imperfectly acquainted with a language are qualified to pronounce judgment on the fitness or unfitness of its written system,—even allowing this, and it is allowing more than reason herself will allow,—what then, so long as the natives continue to write on as heretofore? Anglo-Saxon students should surely—of all people in the world—be practical. Now this fiddle-faddling with the *Kana* is not practical. Not only every popular book, every important newspaper, every official notification, but every private receipt, every estimate, every play-bill, every advertisement, every letter, even every post-card sent by your cook or “boy” to his people at home, every written document of every kind connected with the life and work of the whole people of Japan, individually and collectively, has the Chinese character as its basis. It is all “Mixed Script” (*Kanamajiri*), that is, a backbone of Chinese characters with *Kana* ligaments. And do not come and tell us—as if they constituted some startling new factor about to revolutionise Japan—of booklets in *Kana* or in Roman, which you have lighted upon in some nook or corner. Such things exist,—have long existed; but they possess, for all practical purposes, about the same importance (or unimportance) as the “Fonetik Nuz,” or those English treatises on “Little Mary and her Lamb” and cognate topics which sometimes drip from the press in words of one syllable exclusively. This being the state of the case, any missionary whose attainments are limited to the *Kana* will inevitably figure as the intellectual inferior of the meanest of his flock,—a position not calculated to assist him to gain influence or respect. In the British and German Consular Services such considerations as these have been acknowledged and acted upon from the earliest days. The same apply, more or less, to all European students of the language. If they are to learn Japanese at all, why not learn it thoroughly? After all, very dull Japanese boys succeed in learning the characters perfectly. Then why should not we do so? The path though arduous, is really less so than appears at first sight, and all sorts of interesting episodes are sure to occur to engage the attention and lessen the fatigue of him who has the courage to travel along it. Recognise the difficulty, face it honestly, work hard, and you will be rewarded by a knowledge genuine so far as it goes, instead of a messy *à peu près*.

A few words to explain how and why the 2,350 Chinese characters

comprised in this manual were chosen,—why just those and not others—may be here in place. The Chinese language is said to contain over 80,000, if all rare and antiquated forms be included in the count. The celebrated “KŌKI JITEN” dictionary registers about 41,000, exclusive of duplicate forms. Dr. Wells Williams’s, which is founded on it, has over 12,000, and Giles’s over 13,000 including abbreviated forms; but the last named lexicographer remarks that a font of 6,000 suffices for the printing of a Chinese newspaper, and is moreover “an ample stock-in-trade for any scholar.” In Japan the stock-in-trade ample for a scholar is less. The European reader might be apt to think that new characters have to be invented for the representation of new foreign ideas. Such is not the case. All that is invented is *new combinations of characters*, as mentioned above, that is, new compound words. The tendency is rather to let rare characters drop out of sight, and to do new work with familiar tools. Nor is it only rare characters that are here discarded:—scant use is made of some which the Chinese employ familiarly, though it is also true that the Japanese specially patronise certain others, and have even invented a few of their own to represent words having no Chinese equivalents. These considerations mar the usefulness, so far as Japan is concerned, of certain statistics taken by foreigners in China regarding the relative frequency of the recurrence of characters,—statistics whose general utility is further gravely impaired by the fact that translations made by foreigners or under their supervision,—not genuinely native works,—were taken as the basis of enquiry. In this dilemma, the only thing to do was to look about for more trustworthy guidance on a matter of such paramount importance to practical students. Enquiry at Tōkyō printing-offices then showed the maximum number of characters employed in this country to be 9,500; but of these, over 3,000 are extremely rare, serving the needs of such writers only as affect archaic and poetical diction. The number kept on hand in all the usual varieties of size and “face” is 6,100; but this again must be regarded as a maximum, an abundantly liberal limit stretched so far only by precaution, in order to meet the multifarious requirements of commercial, legal, medical, administrative, and other technicalities, but never attained to in the practice of any one writer or even in the knowledge of the general public. Scholars carry over 4,000 characters in their heads, the general public about 3,000. One thousand characters, which the experience of forty years has proved to recur with special frequency, are kept by the type-foundries in larger quantities than the rest; but a few

additional hundreds on the boundary line run them hard in the race, and some 800 or 900 more form a needful acquisition. This gives a reduced total of about 2,350 common characters with which students *must* familiarise themselves, whether their ultimate object in learning Japanese be mission work, diplomacy, commerce, or learned research. Just these 2,350 indispensable characters are here brought before their notice, with explanations thrown in occasionally to ease the drudgery of memorising. A few—a very few—characters of a lower degree of usefulness may be distinguished by a keen eye among the number. But there is method even in this madness. Such characters are brought in because they help to explain others of greater importance,* the total result of their introduction being to lighten the learner's task. The same end is sought to be attained by varying the method of tuition, a certain number of characters being given singly, others apropos of certain subjects, such as the study of the radicals or of proper names, others again in connected texts, which might themselves—in part at least—be committed to memory, both as a lesson in characters and in Japanese style.

Now with regard to the method of using this manual. The *Section on the Grammar of the Written Language* is made necessary by the considerable differences dividing the written from the spoken speech,—differences which affect both etymology and syntax. Read this section over first, in order to obtain a general idea of the subject, and thenceforward consult it from time to time as occasion offers. You will thus be prepared to understand the Exercises attached to Sections III and IV and the Extracts from native authors given later on, which are intended to serve as practice not merely in the characters, but in that form of the Japanese language which those characters are habitually employed to transcribe.

Section III treats shortly and in a purely practical manner of the *Hiragana*. Technical discussions concerning the origin and development of that syllabary, useless to the beginner, though highly interesting and instructive to the more advanced student, are reserved for a later section. So is the *Katakana*, whose utility is far inferior. With Section IV preliminaries are left behind, and the Chinese characters are attacked.

The student is strongly urged to take all these and the succeeding sections

* For instance, the doggerel verse introduced apropos of the name of the "camellia" and other useful names of trees (Nos. 1322-6) happens to include the *hisagi*, for which there is little or no need; but in such a context it is actually easier to learn that character than not to learn it.

in the order in which they are printed,—this not only because the method of compilation followed presupposes in the reader of each section a knowledge of the contents of the preceding sections, but because the nature of the subject-matter itself is best understood and assimilated by such a course. *Experto crede*. To endeavour to swallow all the varieties of the *Kana* at one gulp will give you an intellectual indigestion :—time will be better apportioned, labour better bestowed by taking them in detachments, the most useful forms first, and mixed with the Chinese characters with which usage constantly combines them. Then again the characters. Some beginners would fain learn their rationale, plunge into radicals and phonetics and ancient forms,—into all sorts of theory in fact,—before having laid any foundation in practice. This is totally wrong, and can lead only to disappointment. Plain as it may come to appear later on, the nature of the Chinese character is too remote from anything in European experience to be clearly apprehended from mere external description. Practical acquaintance with a certain number of characters, their sounds and uses, is a necessary preliminary. Avail of *memoria technica* whenever it offers ; and whenever possible, learn the characters in groups of two or three rather than singly. A plan which has been found helpful by many is to have characters written in a good bold hand on square bits of cardboard, of which a few can always be carried in the pocket or stuck up about the room.

No directions are given in this work for the technique of calligraphy, because no mere verbal directions can be of any use. The aid of a writing-master is indispensable, and it is taken for granted that both characters and *Kana* will be duly practised, native brush in hand. The pages of characters printed large are given with that object. To write the various strokes in the order prescribed by custom is a matter of vital importance, because that order has determined the nature of the abbreviations used in the cursive style.

Notwithstanding great additional trouble to the printer, it has been considered worth while to indicate throughout the volume whether the reading of each character is Chinese or Japanese. This has been effected by putting the native Japanese in Italics, the Chinese in small capitals, thus *ICHI wo kiite*, *jū wo shiru*. Sometimes a single word may belong half to one language, half to the other, as *zonzuru*, *tesūryō*. The compiler does not advise students to trouble themselves much about this matter at the outset. He only hopes that they may

be led insensibly towards sound notions of etymology. As for burdening the memory, of set purpose, with all the pronunciations of any particular character, that is very far from desirable. Take 明, for instance, No. 15 on our list. In that context it is read MEI, the two characters 明治 together forming MEIJI, a word needed every day of one's life in Japan, as it is the "year-name" of the present reign, and consequently employed every time the date is written. It would be worse than useless at first to try to remember that MEI is what is technically termed the "KAN-ON" of this character, that its "Go-ON" sound is MYŌ, and that certain contexts require it to be read *akeru*, *akiraka*, and perhaps in yet other ways. To do so would be worse than useless for two reasons. One is that time can be more profitably employed in learning something else. The other is that all really necessary additional items of knowledge concerning the character 明 will come naturally in process of time and study. An example in the first reading lesson brings to our notice the compound 明日, MYŌNICHĪ, in which 明 occurs again, and thus reminds us of the fact—already familiar from the usage of Colloquial speech—that MYŌ, not MEI, is the pronunciation to be adopted in that special case. The rarer readings can afford to wait. That is how Japanese children learn,—synthetically, not analytically,—and the results thus obtained are far superior. Theory will come in its place. The occasional theoretical items that have been sprinkled here and there, will serve the double purpose of introducing the student to Far-Eastern ideas at the same time as he imbibes the Far-Eastern words and symbols. As the Japanese proverb teaches, IK-KYO RYŌ-TOKU, "One effort and two gettings," or, as we say in English, "Killing two birds with a stone:"—that is the surest way to learn, the pleasantest, and also the most profitable. The story forming Section VI, and the various extracts forming Sections IX and X, will fulfil a similar purpose. Section VI gives a peep into the life of Old Japan described in the most familiar phraseology. The pieces in Sections IX and X are all quite modern. The choice of them has been governed partly by ease of style and usefulness of the characters occurring in them, due regard being had to variety. It has also been thought best to include such pieces only as treated of subjects more or less permanently interesting, which the lapse of a few years cannot render antiquated even in this swiftly changing land. Fires and official banquets, typhoons and elections are among the evils to which Japanese society will remain subject.

Country trips will continue to be taken, comparisons between China and Japan will continue to be instituted, and questions of morality to be discussed. Hotels will always be advertised, patent medicines puffed, books reviewed, rewards offered for lost articles, and chit-chat of much the same tenour will fill the postman's bag. The letters and post-cards given in Section XII have all been either actually received or sent, the names only being sometimes changed. They are not imaginary productions, such as "Ready Letter-writers," both in and out of Japan, are apt to deal in. The student's native teacher may not improbably despise some of them as trivial or *okashii*. In the compiler's opinion such little leaves, however humble, torn from the page of real life are more likely to prove useful than high-flown effusions about the New Year, and the cherry-blossom, and the virtues of ancient heroes.

In conclusion, as some guide to those who might wish to divide up the contents of this manual into various "standards," the compiler would suggest that the first standard should include Sections II—V, the second Sections II—IX (for the earlier portions must never on any account be let drop), and the third the whole book. Ability to read the cursive texts in Section XII might, however, be generally excused, or considered as an extra feat for which special marks would be given. A similar consideration applies even more strongly to the list of 1,600 extra characters printed at the end of Section XI, which do not properly form part of the present work, but are rather to be regarded as a finger-post indicating the path to those who sigh for more worlds to conquer.

SECOND SECTION.

ON SOME GRAMMATICAL PECULIARITIES
OF THE WRITTEN LANGUAGE.

SECOND SECTION.

ON SOME GRAMMATICAL PECULIARITIES OF THE WRITTEN LANGUAGE.

For some reason not yet adequately explained, none of the Far-Eastern nations of our day are accustomed to write as they speak. Though Colloquial texts may be found here and there by searching, they form the exception. The business of life—whether in books, letters, or newspapers—is consistently carried on in a dialect partly antiquated, partly artificial, whose grammar differs notably from that of the spoken speech. In the case of Japanese, the two seem to have diverged some time between the eighth and the eleventh centuries of our era, since when, though mutually influencing one another, they have never coincided, and each has developed separately along lines of its own.

The adjective and verb are the parts of speech—or rather the part of speech, for in Japanese the two really form but one—in which the difference is greatest.

In the “Colloquial Handbook,” Chap. VII, ¶ 175 *et seq.*, especially ¶ 177 and ¶ 180, the student has already heard incidentally of the three-fold inflection of adjectives in the Written Language,—Attributive, Conclusive, and Adverbial (or Indefinite),—the first ending in *ki*, the second in *shi*, the third in *ku*. There is yet a fourth—the Perfect—which ends in *kere*.

I. The Attributive form is used when the adjective precedes the ^{noun} verb, as :—

Takaki yama, “a high mountain.” It is also used predicatively at the end of the sentence, when the latter contains either of the emphatic particles *zo* or *nan*, or an interrogative word such as *ka?* *ya?* *tare?* *nani?* etc., thus: *Kono yama zo takaki*, “This mountain is indeed high.” *Kokoro ya yoki?* “Is his heart good?”

Furthermore, it often serves as a noun, thus :

Yama no takaki ni yorite, “Owing to the height of the mountain.”

II. The Conclusive form is the proper, normal predicative form, and concludes

(whence its name) the sentence, unless any of the disturbing influences mentioned under I, III, and IV occurs to supersede it :—

Yama takashi, “The mountain is high.”

III. The proper and original function of the Adverbial or Indefinite form is that of predicate at the end of every clause of a sentence excepting the last, which alone takes the Conclusive termination *shi*. Thus :

<i>Yama takaku, KIKŌ samuku, JINKA sukunashi.</i>		“The mountains (of a certain country) are high, the climate is cold, and the human dwellings there are few.”
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It also serves to qualify verbs, as

Takaku miyu.

“It looks high.”

Hayaku hashiru.

“He runs quickly.”

IV. The Perfect form replaces the Conclusive at the end of the sentence, when the latter contains the highly emphatic particle *koso* :—

FUJI *koso takakere*, “It is indeed Fuji that is high.”—This fourth form, extremely common in the Classical poetry and prose, tends to drop out of the Modern Written Language, which dispenses, as far as may be, with the use of emphatic particles.

This, the first stage of inflection—the fourfold division into Attributive, Conclusive, Indefinite (or Adverbial), and Perfect—must be gone over and reflected on till it is quite familiar; for on it the whole superstructure of the conjugation of verbs and adjectives rests.

Leaving Adjectives for a while, let us now consider the case of verbs. Exactly the same theoretical considerations apply to them, but their terminations are different. Take, for instance, the verb *nagaruru*, “to flow” (Colloquial *nagareru*). This verb has

I The Attributive form *nagaruru*, as *Nagaruru kawa*, “a flowing river.” *Kawa zo nagaruru*, “The river does flow” (emphatic). *Kawa ya nagaruru?* “Does the river flow?” *Kawa no nagaruru ni yorite*, “Owing to the flowing of the river,” “because the river flows.”

II. The Conclusive form *nagaru* :—*Kawa nagaru*, “The river flows.”

III. The Indefinite (Adverbial) form *nagare* :—*Kawa nagare, yama sobiyu*, “The rivers flow, and the mountains rear their heads on high.” *Nagare-izuru*, “to flow out,” i.e. “to go out by flowing” (an adverbial relation).

IV. The Perfect form *nagarure* :—*Kawa koso nagarure*, “It is the river alone that flows.”

Though in the case both of adjectives and of the second conjugation of verbs (to which *nagaruru* belongs) it happens to coincide with the Adverbial (Indefinite) form, one more form must, for theory's sake, be added to the above four fundamental forms, viz.

V. The Negative (or Future) Base. This never occurs as an independent word, but is the base to which the suffixes indicating negation and futurity are attached (*conf.* “Colloq. Handbook,” ¶¶ 225, 227, 256). Negation and futurity belong together, because both indicate that which has not yet happened.

There being in the Written Language four regular conjugations of verbs, four irregular verbs, and two conjugations of adjectives, the inflections of which all these are susceptible may be tabulated as on the next page.* The important items to take note of with regard to this table are the following :—

That only the three Irregular Verbs *kuru*, *suru*, and *shinuru* (together with *inuru*, “to depart,” which is conjugated like *shinuru*),—that only these irregular verbs have separate forms appropriate to each inflection. The Regular conjugations are all more or less defective, the 1st, 2nd, and 3rd having each only four forms, the 4th only three forms to perform the five functions. In the 1st conjugation the Attributive and Conclusive coincide, in the 2nd and 3rd the Indefinite and the Negative Base, in the 4th the Attributive and Conclusive on the one hand, the Indefinite and the Negative Base on the other. In *aru*, “to Be,” the Conclusive coincides with the Indefinite. In the Adjective conjugations the Indefinite and the Negative Base coincide.

That though it is usual in discussing words to speak of, for instance, *nagareru*, *takai*, *yoroshii*, following herein Colloquial usage, no such forms exist in the Written Language. Colloquial *nagareru* represents the Written Language Attributive form *nagaruru*, all such specifically Conclusive forms as *nagaru* having vanished from the spoken speech. Similarly, Colloquial *takai* is from the Attributive form *takaki*, Colloquial *yoroshii* is from the Attributive *yoroshiki*, the Conclusives *takashi* and *yoroshi* being obsolete (but *conf.* “Colloq. Handbook,” ¶¶ 178-9).

* This table and the following tables of particles are borrowed by permission (with one or two minor changes) from Mr. Aston's “Grammar of the Japanese Written Language.”

TABLE OF PRIMARY INFLECTIONS.

	REGULAR VERBS				IRREGULAR VERBS				ADJECTIVES	
	1st Conj. <i>Oku,</i> "to Put."	2nd Conj. <i>Nagaruru,</i> "to Flow."	3rd Conj. <i>Ochiru,</i> "to Fall."	4th Conj. <i>Miru,</i> "to See."	<i>Aru,</i> "to Be"	<i>Kuru,</i> "to Come"	<i>Suru,</i> "to Do."	<i>Shinuru,</i> "to Die."	1st Conj. <i>Takai,</i> "High." (stem <i>taka</i>)	2nd Conj. <i>Yoroshii,</i> "Good," (stem <i>yoroshi</i>)
Attrib.	<i>oku</i>	<i>nagaruru</i>	<i>otsuru</i>	<i>miru</i>	<i>aru</i>	<i>kuru</i>	<i>suru</i>	<i>shinuru</i>	<i>takai</i>	<i>yoroshiki</i>
Conclus.	<i>oku</i>	<i>nagaru</i>	<i>otsu</i>	<i>miru</i>	<i>ari</i>	<i>ku</i>	<i>su</i>	<i>shinu</i>	<i>takashi</i>	<i>yoshi yoroshi</i>
Indef.	<i>oki</i>	<i>nagare</i>	<i>ochi</i>	<i>mi</i>	<i>ari</i>	<i>ki</i>	<i>shi</i>	<i>shini</i>	<i>takaku</i>	<i>yoroshiku</i>
Perfect	<i>oke</i>	<i>nagarure</i>	<i>ochire</i>	<i>mire</i>	<i>are</i>	<i>kure</i>	<i>sure</i>	<i>shinure</i>	<i>takakere</i>	<i>yoroshikere</i>
Neg. Base	<i>oka</i>	<i>nagare</i>	<i>ochi</i>	<i>mi</i>	<i>ara</i>	<i>ko</i>	<i>se</i>	<i>shina</i>	<i>takaku</i>	<i>yoroshiku</i>

That the 2nd Adjective Conjugation comprises only those words whose stem ends in *shi* or *ji* (the *nigori* of *shi*), as *yoroshii*, “good ;” *mezurashii*, “strange ;” *majiki*, a suffix to be treated of later, etc. The difference between the 1st Adjective Conjugation and the 2nd is that the former obtains its Conclusive by adding *shi* to the stem, while the latter, whose stem already ends in *shi* or *ji*, employs that as its Conclusive without adding anything. The penny-a-liners of the present day sometimes display their ignorance by forging such Conclusives as *yoroshishi* ; but this is as barbarous as if we in English, already possessing the past “threw” (from “to throw”), were to add on “ed” according to the analogy of “loved,” “invented,” etc., and were to write “threwed.”

U no mane suru karasu mizu ni oboru. “The crow that imitates the cormorant gets drowned in the water” (*suru*, Attrib. ; *oboru*, 2nd Conj. Conclus.).

Sama-zama ari. “All kinds exist” (Conclus.).

Tagai ni ai-chikazuki, ai-shitashimu no kokoro-gake koso KAN-YŌ nare. “What is indeed important to remember is that we should be friendly and loving towards each other” (*ai*, Indef. ; *chikazuki*, Indef. ; *shitashimu*, Attrib. ; *nare*, Perf.).

TEN ni kuchi nashi. [*Hito wo motte iwashimu.* “Heaven has no mouth ; it employs men as its mouthpiece (both Conclus.).

Kuchi ni YAKUSURU wa moroku ; kokoro ni chikau wa katashi. “Verbal promises are brittle ; heartfelt vows are enduring” (*suru*, Attrib. ; *moroku*, Indef. ; *chikau*, Attrib. ; *katashi*, Conclus.).

Kono yo ni wa mata miru-maji. “In this world, at any rate, we are unlikely to see him again (Conclus.).

From what has been said above, the student will have gathered that the primary inflections hitherto discussed are—so far as signification is concerned—but various forms of what would be termed in European languages the present tense. More correctly speaking, they constitute a sort of aorist, which serves to make general affirmations without special reference to time. Such an aorist does not suffice for the more delicate shades of expression. The Japanese, like other folks, felt the need of greater precision. How, with so poor a supply of inflections, did they set about expressing past and future time, negation, probability, and those relations which we term conditional, gerundial, etc.? They did it by means of particles,—*te-ni-wo-ha*, as they call them, from the name of four of the most important ones, much as we often call our alphabet the A B C. The

peculiarity of the case is that, while some of these particles are invariable, like "to" and "if" in English, others are themselves verbs or adjectives, or fragments of verbs, and therefore susceptible of the inflections given above. In fact, they may best be described as a sort of auxiliary verbs and adjectives, which, being agglutinated according to fixed rule to one or other of the primary verbal or adjectival inflections, produce compound inflections suited to express every shade of thought. When time had lopped away redundancies, and had moulded the verb and its agglutinated particles together by wearing them down somewhat, the final result was a series of moods and tenses not so very unlike what we are accustomed to in our European languages. Accordingly the "Colloq. Handbook" (§§ 228 *et seq.*) treats the Japanese verb from that point of view, giving paradigms of moods and tenses, that is, it founds the study of the verbal forms on their respective Colloquial meanings. We shall here follow the opposite course, enumerating the various particles, indicating to what primary inflections they are attached, and in many cases leaving the student to see for himself how the meanings flow spontaneously from the nature of the suffixes employed. Between the two methods he should imbibe a competent knowledge, not only of the uses of the Japanese verb, but of its origin and anatomy. Details necessarily omitted from this sketch will be found in Aston, Chaps. IV—VII. Note here *in limine* that particles are less freely agglutinated to adjectives than to verbs. In many cases it is necessary to intercalate the auxiliary *aru*, "to be." Thus, the past tense is not *yoroshiki*, but *yoroshikariki*, *yoroshikarishi*, etc. "it was good."

I. PARTICLES SUFFIXED TO THE INDEFINITE FORM.*

Attrib.	Conclus.	Indef.	Perfect	Neg. Base
<i>tsuru</i>	<i>tsu</i>	<i>te</i>	<i>tsure</i>	<i>te</i>
<i>nuru</i>	<i>nu</i>	<i>ni</i>	<i>nure</i>	<i>na</i>
<i>taru</i>	<i>tari</i>	<i>tari</i>	<i>tare</i>	<i>tara</i>
<i>keru</i>	<i>keri</i>	<i>keri</i>	<i>kere</i>	<i>kera</i>
<i>shi</i>	<i>ki</i>	[wanting]	<i>shika</i>	<i>ke</i>
<i>taki</i>	<i>tashi</i>	<i>taku</i>	<i>takere</i>	<i>taku</i>

* This form is here taken first, because in this context it is the most important.

Tsuru is simply the verb *hatsuru* (Colloq. *hateru*), “to finish,” minus its first syllable. Its indefinite form *te* has survived in the Colloquial as the termination of the gerund. *Nuru* comes similarly by aphæresis from *inuru*, “to depart.” Both indicate the completion of the idea denoted by the verb; in other words, they indicate (as a rule and within the limits of their etymological signification) past time.

Taru, which is really a compound, as it stands for *te* + *aru*, often comes in a roundabout way to correspond to the English Perfect tense, or to the Imperfect, thus :

YOKUJITSU *futari wa tōji ni tote, shuttatsu shitari*. “The two set off next day, saying that they were going to the mineral baths.”

Ta, the sign of the true past tense in Colloquial, is a corruption of this quasi-past tense suffix of the Written Language. [The *taru* here treated of must not be confounded with another standing for *to aru*, which is frequently suffixed to nouns (“Colloq. Handbook,” Japanese—English Vocabulary.)]

Keru, connected with *kuru*, “to come,” means approximately “it came to pass that,” but often sinks into having very little meaning at all. It is agglutinated sometimes to the main verb, sometimes to that verb followed by *te* or *ni* (that is, the Indef. form of either *tsuru* or *nuru* just treated), thus :

Te wo awasete zo ogami-keru. “They prayed with their hands tightly clasped.”

Aki wa ki-ni-keri. “Autumn has come.”

Shi, a past tense suffix pure and simple, is commoner in the modern Written Language than all those hitherto mentioned. It will be useful to note at the outset that, whereas among the primary inflections of Adjectives we find *ki* for the Attributive, *shi* for the Conclusive form, here in the suffix of the past tense *shi* is Attributive and *ki* Conclusive. Thus :

ATTRIB. ADJECT. *Omoshiroki hanashi*, “An amusing story.”

CONCLUS. ADJECT. *Sono hanashi omoshiroshi*, “That story is amusing.”—But on the contrary in the case of verbs, thus :

ATTRIB. PAST. *Yukishi hito*, “The person who went.” *Yo wakakarishi toki*, “When I was young.”

CONCLUS. PAST. *Omoshirokariki*, “It was amusing.”

To employ *shi* instead of *ki* in the Conclusive relation, as may sometimes be seen in the lowest class of newspapers, is a sign of crass grammatical ignorance.

Taki (Colloq. *tai*) is the Desiderative Adjective: *On ide kudasare-taku sōrō* (Epistolary Style), "I hope you will come."

The principal uninflected particles suffixed to the Indefinite form are *gatera*, *nagara*, and *tsutsu*, which express various shades of the idea of simultaneity;

N. B. In our day, *tsutsu* has been fixed on by literal Japanese translators from English to render our present participle in *ing* in such constructions as "I am reading," which they render *Ware wa yomi-tsutsu aru* (more properly *ari*).

furthermore *mi...mi* and *tsu...tsu*, which possess a frequentative force corresponding to that of *tari* in the Colloquial ("Colloq. Handbook," ¶ 290); *yo*, which sometimes helps to form the Positive Imperative; *so** (*na* being prefixed), forming the Negative Imperative, as *na-yuki-so*, "go not," and the postpositions *mo*, *ni*, and *wa*, which are also thus used in the Colloquial.

II. PARTICLES SUFFIXED TO THE CONCLUSIVE FORM.

Attrib.	Conclus.	Indef.	Perfect	Neg. Base
<i>meru</i>	<i>meri</i>	<i>meri</i>	<i>mere</i>	<i>mera</i>
<i>ran</i>	<i>ran</i>	<i>ran</i>	<i>rame</i>	[wanting]
<i>beki</i>	<i>beshi</i>	<i>beku</i>	<i>bekere</i>	<i>beku</i>
<i>majiki</i>	<i>maji</i>	<i>majiku</i>	<i>majikere</i>	<i>majiku</i>

Meru and *ran* both express slight uncertainty. *Ran* stands by aphæresis for *aran* (Colloquial *arō*, from *aru*, "to be.")

Beki (conf. "Colloq. Handbook," ¶ 192) corresponds to our "may," "must," "ought," "shall," "will," and constantly replaces both the future and the imperative, especially in the epistolary style. Its negative *bekarazu*, "must not," "shall not," etc., is in very common use. *Majiki* means "may not," "will not," "must not," etc.

Of uninflected particles suffixed to the Conclusive form, note *rashi*, "..... is likely," *kashi* emphatic, *na* which sometimes forms the Negative Imperative, *to* corresponding to the English conjunction "that," and *ya* interrogative or exclamatory.

* Not *zo*, as some ignorant "teachers" may pronounce it.

III. PARTICLES SUFFIXED TO THE ATTRIBUTIVE FORM.

Attrib.	Conclus.	Indef.	Perfect	Neg. Base
<i>naru</i>	<i>nari</i>	<i>nari</i>	<i>nare</i>	<i>nara</i>

This *naru* means “to be.” A favourite idiom is the substitution for the Conclusive verb or adjective of a periphrasis consisting of the corresponding Attributive form followed by *nari*, e. g. *aru nari*, for *ari*; *bekarazaru nari*, for *bekarazu*; *yoroshiki nari*, for *yoroshi*; *miru nari*, for *miru*, etc.

Na is more often suffixed to this form than to the Conclusive to produce the Negative Imperative. *Ni* (see “Colloq. Handbook,” ¶ 107, for the difference between *ni* suffixed to the Indefinite, and the same word suffixed to what is here termed the Attributive, there the Present Tense).

Of interrogative particles, *Ka* is suffixed to the Attributive, whereas *ya*, as noticed above, follows the Conclusive.

IV. PARTICLES SUFFIXED TO THE NEGATIVE BASE.

Attrib.	Conclus.	Indef.	Perfect	Neg. Base
<i>nu</i>	<i>zu</i>	<i>zu</i>	<i>ne</i>	<i>zu</i>
<i>zaru</i>	<i>zari</i>	<i>zari</i>	<i>zare</i>	<i>zara</i>
<i>n</i> or <i>mu</i>	<i>n</i> or <i>mu</i>	<i>n</i> or <i>mu</i>	<i>me</i>	[wanting]
<i>mahoshiki</i>	<i>mahoshi</i>	<i>mahoshiku</i>	<i>mahoshikere</i>	<i>mahoshiku</i>

Nu is the Negative suffix. *Zaru* is but a periphrasis for the same, standing as it does for *zu aru*. *N* is the suffix of the future, or—to speak more correctly—of probability (“Colloq. Handbook,” ¶ 273).

Mahoshiki is a Desiderative Adjective, like *taki* already mentioned. It is derived from *ma*, the obsolete negative base of the future suffix *n*, and the adjective *hoshii*, “desirous,” which survives in the Colloquial.

Some important uninflected particles are suffixed to the Negative Base, viz.

ba, *de*, and *ji*. The particle *de* forms a Negative Gerund, *ji* a Negative Future. For *ba*, conf. "Colloq. Handbook," ¶¶ 254 and 287. The sensible difference in meaning between the Negative Base followed by *ba* which gives a Hypothetical Mood, and the Perfect followed by the same particle which gives a Conditional, is well brought out by Aston, pp. 155-8. *Baya* (*ba + ya*), suffixed to the Negative Base, has an Optative sense.

V. PARTICLES SUFFIXED TO THE PERFECT.

Attrib.	Conclus.	Indef.	Perfect	Neg. Base
<i>ru</i>	<i>ri</i>	<i>ri</i>	<i>re</i>	<i>ra</i>

This suffix, a fragment of *aru*, "to be," is found only in connection with verbs of the First Conjugation, where it forms a tense to which Mr. Aston has applied the same name of Perfect. In sense it resembles the English perfect, denoting, like it, the completion of an action. *Suru* has the irregular Perfect tense *seri* :—

Ie ni kaereri. "He returned home."

Hito mina kore wo KANSHIN seri. "Every one admired this."

Nochi no yo no hito no kakeru mono miru ni, "In reading what men of a later age have written."

Do not confound these First Conjugation Perfects with the present tense of the second conjugation. The likeness in sound is never more than approximate, and there is necessarily always divergence in sense :—

ZEN wo osamuru mono, "Persons who practise virtue." (The Conclusive would be *osamu*).—*Mazushiki wo wasururu koto nakare*, "Forget not the poor."

Two important uninflected particles are suffixed to the Perfect, viz. *ba* mentioned above, and *do* (for *to*) or *domo* (i. e. *do + mo*) which gives a Concessive Mood, as in the Colloquial.

Returning for a moment to the Irregular Verbs contained in the paradigm on p. 16, note the following further irregularities attending, in their case, the use of the suffixes :—

Aru, “to be,” takes the suffixes proper to the Conclusive form, not after its Conclusive *ari*, but after the Attributive *aru*, thus *aru-beshi*, *aru-maji*. The same remark holds good of the suffixes *keru*, *taru*, *zaru*, *meru*, and *naru*.

Kuru, “to come,” often takes *shi* and *shika* (only these two, not the others of the same series) after the Negative Base *ko*, thus *koshi*, “came,” as well as *kishi*.

Suru, “to do,” always takes these two same suffix forms after its Negative Base *se*, thus *seshi*, “did,” whereas the corresponding Conclusive *shiki*, “did,” follows the general rule.

The Imperatives of the various classes of verbs are formed as in the following examples :—

1st Conj.	<i>oku</i> ,	“to put ;”	<i>oke</i> !
2nd „	<i>nagaruru</i> ,	“to flow ;”	<i>nagare-yo</i> !
3rd „	<i>ochiru</i> ,	“to fall ;”	<i>ochi-yo</i> !
4th „	<i>miru</i> ,	“to see ;”	<i>mi-yo</i> !
Irregular	<i>aru</i> ,	“to be ;”	<i>are</i> !
	<i>kuru</i> ,	“to come ;”	<i>ko</i> ! or <i>ko-yo</i> !
	<i>suru</i> ,	“to do ;”	<i>se-yo</i> !
	<i>shinuru</i> ,	“to die ;”	<i>shine</i> !

As all Passives and Causatives belong naturally to the 2nd Regular Conjugation (“Colloq. Handbook, ¶¶ 303 and 325), the Written Language form of these two classes of verbs differs from the Colloquial exactly to the same extent as do other verbs of that conjugation. Thus Colloquial *okareru*, “to be put,” and *okaseru*, “to cause to put,” appear as follows in the Written Language :—

Attrib.	Conclus.	Indef.	Perfect	Neg. Base
<i>okaruru</i>	<i>okaru</i>	<i>okare</i>	<i>okarure</i>	<i>okare</i>
<i>okasuru</i>	<i>okasu</i>	<i>okase</i>	<i>okasure</i>	<i>okase</i>

Suru, “to do,” has two causatives, *sasuru* and *seshimuru*. The analogy of this latter may be followed by other verbs (“Colloq. Handbook,” ¶ 326).

Reference to the “Colloq. Handbook,” ¶¶ 304 and 325 N.B., will show that the Passive and Causative terminations are themselves suffixes of verbal origin,

for which place might be found in one of the foregoing tables.

With regard to the Regular conjugations, it will be observed that a single Colloquial conjugation—the Third—includes two conjugations of the Written Language,—the Third and the Fourth.

As a means of familiarising himself with the manner in which Japanese verbal and adjectival forms are built up, the student may profitably dissect a number of them, always working backwards, as the nature of the suffix determines whether the preceding verb, adjective, or suffix shall be in the Attributive, Conclusive, Indefinite, Perfect, or Negative Base. Here are a few such forms analysed as examples :—

Nakariki, “there was not.” This is the Conclusive Past, *ki* (see Table on p. 18) being the Conclusive form of the series *shi*, *ki*, —, *shika*, *ke*. This series being suffixed to the Indefinite form, we recognise *ari* as the Indefinite of the irregular verb *aru*, *ari*, *ari*, *are*, *ara* (p. 16), “to be.” *Nakari* stands by elision for *naku ari*.

Mishikado, “though I have seen.” This is the Concessive past, *do* being the uninflected particle employed to denote that mood. It is suffixed to the Perfect form of any conjugable suffix,—in this case the Perfect *shika* denoting past time, which belongs to the same series as *ki* in the previous example. This suffix *shika* is suffixed to *mi*, the Indefinite form of the verb *miru*, *miru*, *mi*, *mire*, *mi*, “to see,” 4th conjugation.

Usenikeri, “disappeared,”—Conclusive Past. *Keri* is the Conclusive form of the series *keru*, *keri*, *keri*, *kere*, *kera*, suffixed to *ni*, the Indefinite form of the suffix *nuru*, *nu*, *ni*, *nure*, *na*, which indicates past time and is itself suffixed to *use*, the Indefinite form of *usuru*, *usu*, *use*, *usure*, *use*, a Regular Verb of the 2nd conj.

Sezumba aru-bekarazu, “it won’t do if one does not do it,” i.e. “it must be done.” *Ba* is an uninflected suffix which, when a hypothesis has to be expressed, is attached to the Negative Base, in this case *zu*, the Negative Base of the series *nu*, *zu*, *zu*, *ne*, *zu*. The epenthetic letter *m* is a comparatively modern addition. *Zu* itself follows another Negative Base, viz. *se* belonging to the Irregular verb *suru*, *su*, *shi*, *sure*, *se*.—In *aru-bekarazu*, the *zu* is Conclusive. It is suffixed to *ara* (*bekara* standing for *beku ara*), the Negative Base of *aru*, “to be,” while *beku* is exceptionally suffixed (see p. 23) to the Attributive form of the same verb.

Or take the verbs in the following ode from the “HYAKU-NIN IS-SHU :”—

N. B. An anthology of one hundred odes by one hundred poets, dating from the thirteenth century. The compiler was a Court noble (KUGE) of the name of TEIKA KYŌ.

<i>Hototogisu</i>	When I gaze in the direction where
<i>Naki-tsuru kata wo</i>	the cuckoo has been singing,
<i>Nagamureba,</i>	only the morning moon indeed
<i>Tada ari-ake no</i>	remains.
<i>Tsuki zo nokoreru.</i>	

Naki-tsuru is an Attributive form (because qualifying the substantive *kata*), *tsuru* being suffixed to *naki*, the Indefinite form of *naku*, “to sing.” *Naki-tsuru* may be translated “has done singing” or “has been singing,” the force of the suffix being completion, cessation, as indicated on p. 19.

Nagamureba, “when” or “as I gaze.” This is the Conditional Present, *ba* being here suffixed to *nagamure*, the Perfect of *nagamuru* (Colloq. *nagameru*), “to gaze.” The Hypothetical would be *nagameba*, with the same *ba* suffixed to the Negative Base.

Nokoreru might easily be mistaken by a novice for the present tense of a verb of the 2nd conjugation ; but that no such form of the 2nd conjugation exists in the Written Language has already been shown on p. 23. *Nokoreru* comes from *nokoru*, “to remain,” 1st. conjugation, being the Attributive form of its Perfect tense governed by the emphatic particle *zo* (see pp. 13 and 22).

The striking peculiarities that distinguish the Verb and Adjective in the Written Language from the Colloquial Verb and Adjective having been thus disposed of, there remains little to be noted with regard to the other parts of speech.

The Personal Pronouns most in use are :

1st. person :—*ware*, *yo* ; also *soregashi* (lit. “a certain person”), *shōsei* (lit. “small born.” i.e. “junior”), *sessha* (lit. “awkward person”) ; *shin* (lit. “subject”), when addressing the Emperor.

2nd. person :—*nanji*, *kimi* (“prince”).

Among the Interrogative Pronouns, some earlier forms have been retained which the Colloquial has corrupted, viz.

“ who ? ”	<i>tare ?</i>	Colloquial	<i>dare ?</i>
“ which ? ”	<i>izure ?</i>	„	<i>dore ?</i>
“ where ? ”	<i>izuko ?</i>	„	<i>doko ?</i>

And here observe that in not a few other cases the Colloquial has corrupted the Written Language form by dropping an initial vowel, by *nigori'ing* the initial consonant, or in other ways, thus :—

“ to go out ”	<i>izuru</i>	Colloquial	<i>deru</i>
“ to send out ”	<i>idasu</i>	„	<i>dasu</i>
“ not yet ”	<i>imada</i>	„	<i>mada</i>
“ by ”	<i>nite</i>	„	<i>de</i>

With respect to such words, so also with respect to grammatical forms, low-class writings often approximate more or less closely to Colloquial usage.

The differences of Syntax brought about by the peculiar “government” regulating in the Written Language the particle *koso* on the one hand, and on the other *zo* and the interrogative particles, have been already set forth above, pp. 13-15.

With regard to pronunciation, various lines of argument converge to demonstrate that the earlier language, which the style of books still partially represents, was pronounced very differently from the speech of the present day. This fact is not, however, generally taken into consideration. The Book Language is habitually pronounced just like the Colloquial, nor are literary men specially careful about elocution. The reason may doubtless be sought in the supreme importance attached to the written word, which being correct, nothing else greatly signifies in Japanese estimation.

THIRD SECTION.

PRELIMINARY
EXERCISE IN THE *HIRAGANA*
SYLLABARY.

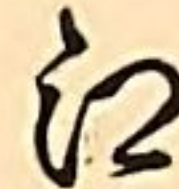
THIRD SECTION.

PRELIMINARY EXERCISE IN THE *HIRAGANA* SYLLABARY.

THE *HIRAGANA*.

ゑ ^{(w)e}	あ	や	ら	よ	ち	い
ひ	さ	ま	む	た	り	ろ
も	き	け	う	れ	ぬ	は
せ	ゆ	ふ	ゐ ^{(w)i}	ゝ	る	に
す	め	こ	の	つ	を ^{(w)o}	ほ
ん	み	に	た	ね	わ	へ
	い ^{or} し	て	く	な	か	と

This, like all Chinese and Japanese writing, must be read from top to bottom and from right to left. In reciting the *Hiragana*, it is usual to make a slight pause after each group of seven signs, thus, *i ro ha ni ho he to*, — *chi ri nu ru (w)o wa ka*, — etc.

Except perhaps in the postposition *wo*, the sign  has come in modern times to be pronounced simply *o*, like the sign  further on in the syllabary. Similarly  (*wi*) is now confounded with  (*i*), while  (properly *we*) and  (properly *e*) are both pronounced *e* (but *ye* if another vowel precedes).

The *Hiragana* is a syllabary, not an alphabet, that is to say that our European analysis of sounds into vowels and consonants was not reached by its framers. For instance, take the syllable *ra*. We are accustomed to look on it as a double sound compounded of *r+a*. Here it is considered a simple, indivisible unit; and those Japanese who have not specially occupied themselves with phonetics do not perceive, as we do at a glance, the intimate relation of *ra* to, say, *ro* on the one hand through its consonant, and to *ka* on the other through its vowel. *N* final is the only consonant for which a separate *Kana* sign exists.

The name, origin, and peculiarities of the *Hiragana* will be explained in a later Section. The easiest plan for the beginner is just to accept the symbols as they stand, committing them to memory as best he may. There is no royal road, especially at this initial stage. Memory pure and simple must be called into action.

N. B.  (*te*) should be easily remembered by its likeness in shape to our letter T. If similar artificial aids can be found for any other of the *Kana* signs, so much the better.

Foreign students need not aim at reading or writing connected texts in *Hiragana*, as the Japanese themselves rarely write or print such. The normal use of the syllabic signs is to indicate particles (postpositions), popular interjections and onomatopes for which no ideographs exist, and the grammatical terminations of verbs and adjectives, as instanced throughout the texts printed in the present work, that is to say, they do not constitute a complete, independent system of writing, but are ancillary to the Chinese characters, indicating how the latter should be read in particular contexts.

Pending this their proper use, practise the three reading lessons in *Kana* given below, carefully noting such exceptional cases as the postposition *wa* written (not  but) . Japanese orthography, though less lawless than English, offers many unwelcome irregularities.

To the Japanese appreciation such pairs of surd and sonant letters as *s* and *z*, *t* and *d*, etc., are not distinct sounds, but mere variants of the same, the latter being termed the *Nigori*, lit. “muddling,” of the former:—see “Colloq. Handbook,” ¶ 28 *et seq.*, where the rules for the *Nigori* in spoken speech are given, — also for the occasional change of *h* into *p*, which is termed the *HAN-nigori*, or “half-muddling.”

The *Nigori* is indicated in writing by two dots above and to the right; the *HAN-nigori* by a small circle instead of the dots, thus:—

か <i>ka</i>	き <i>ki</i>	く <i>ku</i>	け <i>ke</i>	こ <i>ko</i>
が <i>ga</i>	ぎ <i>gi</i>	ぐ <i>gu</i>	げ <i>ge</i>	ご <i>go</i>
さ <i>sa</i>	し <i>shi</i>	す <i>su</i>	せ <i>se</i>	そ <i>so</i>
ざ <i>za</i>	じ <i>ji</i>	ず <i>zu</i>	ぜ <i>ze</i>	ぞ <i>zo</i>
た <i>ta</i>	ち <i>chi</i>	つ <i>tsu</i>	て <i>te</i>	と <i>to</i>
だ <i>da</i>	ぢ <i>ji</i>	づ <i>zu</i>	で <i>de</i>	ど <i>do</i>
は <i>ha</i>	ひ <i>hi</i>	ふ <i>fu</i>	へ <i>he</i>	ほ <i>ho</i>
ば <i>ba</i>	び <i>bi</i>	ぶ <i>bu</i>	べ <i>be</i>	ぼ <i>bo</i>
ぱ <i>pa</i>	ぴ <i>pi</i>	ぷ <i>pu</i>	ぺ <i>pe</i>	ぽ <i>po</i>

Many writers and even printers, however, seem to consider these diacritical marks in the light of a counsel of perfection, and continually omit them. The reader must accustom himself to supply them mentally. He must also mentally supply punctuation and the breaks between words. The only marks of punctuation consistently employed are a dot and a small circle, thus *ゝ* or *○*, which serve to separate periods or paragraphs. Sometimes the *beginning* of a section is indicated in the same way, and separate items are indicated by the character *一*, “one.” Other marks of occasional use, especially in newspapers, are dots at the right side of characters for the sake of emphasis like our italics, and parentheses

used not only as such, but as an equivalent of our quotation marks. Take it altogether, such punctuation as exists has little importance, little fixity, and should not be relied on.

When a syllable is repeated, it is not written twice. The repetition is indicated by the sign \ placed below the *Kana* character. The repetition of two or more syllables it indicated by the sign < .

READING LESSON IN THE HIRAGANA.

に。の。へ。が。も。か。まで。そば。
 ころ。とは。なり。とす。けり。さり
 とて。とするなり。して。べからず。
 へからず。べし。とぞ。には。よりも。
 あり。あらゆる。たゞ。こと。とき。せ
 らるゝ。せられて。なるべし。せず
 んばあるべからず。せしむる。せし
 めて。せねばならぬことなりとい
 ふ。うべし。
 きやんく。ぴかく。ほんやり。
 ころく。ぶらく。わんく。
 やきいも。こんにやく。ねでん。か
 しやあり。ちゝあり。おやすみどこ
 ろ。いぞや。ゑびすや。ゐづゝや。
 どうふ。うんどん。きろば。たばこ。
 うちみ。ほねつぎ。もみれうぢ。

ROMAN transliteration of the foregoing.

Ni. No. Ye. Ga. Mo. Ka. Made. Woba. Koso. To wa. Nari. To su. Keri. Sari tote. To suru nari. Shite. Bekarazu. Bekarazu. Beshi. To zo. Ni wa. Yori mo. Ari. Arayuru. Tada. Koto. Toki. Seraruru. Serarete. Naru-beshi. Sezumba aru-bekarazu. Seshimuru. Seshimete. Seneba naranu koto nari to iu. U-beshi.

Kyan-kyan. Pika-pika. Bon-yari. Soro-soro. Bura-bura. Wan-wan.

Yaki-imo. KONNYAKU. *O-DEN.* *Kashi-ya ari.* *Chichi ari.* *O yasumi-dokoro.* *Edo-ya.* *Ebisu-ya.* (*W*)*i-zutsu-ya.*

TōFU. UNDON. *Kisoba.* *Tabako.*

Uchi-mi. *Hone-tsugi.* *Momi-RYŌJI.*

TRANSLATION.

In. Of. Towards. (Sign of nominative.) Also. (Sign of interrogation.) Till. (Emphatic accusative.) (Emphatic particle.) That. To be. Is considered. (A verbal termination). However. Is considered. Having done. Must not. Must not. Must. (Emphatic.) In. Even than. There is. All that there is. Only. Thing. When. To be done. Having been done. Probably is. Must do. To cause to do. Having caused to do. He says it is a thing that must be done. May obtain.

Onomatopes for yelping, glittering, dullness, slowness, lounging, barking.

Roast potatoes. (The name of an edible root). A dish made of KONNYAKU and soy or bean sauce. House to let. Milk for sale. Resting-place. Yedo House. Ebisu House. Izutsu House.

Bean curd. Macaroni. Pure buckwheat. Tobacco.

Bruises. Bone-setting. Shampooing.

REMARKS.

Ye. This postposition is written *he*,—an inheritance from ancient days, when it was a noun *he* meaning “side.” Similarly the postposition *wa* stands for ancient *ha*, and is still so written. (“Colloq. Handbook,” ¶ 421.)

Bekarazu. To be always thus read, even when the *Nigori* mark is omitted, as here in the second instance.

Tada. Observe the *Nigori* mark printed with the sign of repetition, to show that the reading is *tada*, not *tata*.

Iu, “to say,” is written *i + fu*, the consonant “f” becoming, as we should say in European languages, silent.

Kyan-kyan. Observe how *kya* is represented by means of the two syllables *ki + ya*. Though Japanese pronunciation discriminates sharply between such cases as *kya* and *kiya*,—the former clearly monosyllabic, the latter dissyllabic,—the *Kana* writing supplies no means of marking the distinction. Thus *i-sha*, “a physician,” and *ishi-ya*, “a stone-mason,” are both written

い
し
や

alike ; but the confusion is little felt in practice, from the fact of all substantives and other chief words being commonly written with Chinese characters.

Yaki-imo, etc. These notices of a word or two in *Kana* will often be seen written up in the streets for the benefit of the ignorant classes.

Edo-ya, etc. This example and the next two are names of shops. Such are often written up in Chinese characters on one side of the shop front, and in *Hiragana* on the other. Somewhat similar is the case of articles advertised for sale, as instanced in the last paragraph but one of the lesson.

Notice the long *ō* of *tōfū* expressed by means of the two *Kana* signs と + う . Ryō just below is れ + う

UNDON, always so written, is generally pronounced UDON.

SECOND READING LESSON IN THE *HIRAGANA*.

Forty-one Proverbs, of which the student will find the transliteration and translation in the Practical Part" of the "Colloq. Handbook." They are there given in the order of the Roman alphabet, but here in that of the Japanese syllabary from い (*i*) to す (*su*).

と	ち	と	と	と	は	は	に	は	は	ろ	い	い	い
に	ご	ろ	こ	う	な	う	と	つ	つ	き	い	ぬ	り
と	く	ば	ろ	た	ふ	は	け	こ	く	た	ふ	ぬ	ま
、	の	う	か	い		と	の	う	わ	め		に	め
つ	さ	に	は	も		ね	か	と	う	に		な	き
け	た	ね	れ	と		が	は	い	せ	つ		り	、
る	も	ひ	ば	く		ひ	も	ふ	な			も	て
	か	ん	し	ら		て	さん	い	う			れ	、
	ね		な	し		は	ど	い	ち			は	、
	し		か			り		う	は			ど	、
	たい		は			ほ		ち	は			こ	、
			る			ど		け				の	
						か						い	

とだはらひやうぎ

わたるせかいに、
 杞にはなし

わざはひは、
しもかられたる

かはいこには、たびとさせ

かひいぬに、
てをかまれる

がうにいたりては、
がうにしたが

2

ね
こ
に
こ
ば
ん

なまびやうはふは、
ねはきずの

48

うはさすれば、かけがさす

うまのみゝにねんぶつ

うしはうしづれ、
うまはうまづ

れ

ゐのうちのかはづ、
だいかいと

しらず

ねにのるすにせんたく

れもひたつたが、きちにち

こはしみたし

あはせものは、はなれもの

あめふりて、
ぢかたまる

さんによれば、
もんどゆのち

急

きやうだい、
たにんのはじめ

り

めくらせんじん、めあきせんじ

h

みつごのたましひ、ひやくまで

しやかにせつはふ

しんだこのとしをかづへる

ひととのろへば、あなふたつ

ひとのうはさも、
しちふぶに

ち

ひ
ざ
と
も
た
ん
が
ふ

すめばみやこ

THIRD READING LESSON IN THE *HIRAGANA*.

ひとくちばなし
 みちのはとりに、ふたり
 のらうぢよあり。あひと
 もにみちをゆづりて、い
 はく。なんぢのとしは、
 いくつとかする。いはく、
 しちふなり。とふもの
 いはく。われいまろく
 ぶくなり。されば、み
 やうねんなんぢとれな
 としなるべし。

TRANSLITERATION.

HITO-KUCHI-BANASHI.—*Michi no hotori ni futari no RŌJO ari.*
Ai-tomo ni michi wo yuzurite, iwaku: “*Nanji no toshi wa, ikutsu to ka*
suru?” *Iwaku:* “*SHICHI-JŪ nari.*” *Tou mono no iwaku:* “*Ware ima*
ROKU-JŪ-KU nari.” *Sareba, MYŌNEN nanji to onaji toshi naru-beshi.*”

TRANSLATION.

AN ANECDOTE.—There were two old women on the side of a
 road. Each having pressed the other to go first, one of them said:
 “The years of your age,—how many do you make them?” The other
 replied: “I am seventy.” The asker of the question said: “I am
 now sixty-nine. So next year I shall be the same age as you.”

FOURTH SECTION.

FOUR HUNDRED OF THE COMMONEST
CHINESE CHARACTERS ARRANGED AS
WRITING LESSONS WITH READING
EXERCISES ATTACHED.

WRITING LESSON.

Always write (and read) from top to bottom and from right to left,
beginning at top of right-hand column.

16 月	11 百	6 六	1 一
17 明	12 千	7 七	2 二
18 治	13 萬	8 八	3 三
19 何	14 万	9 九	4 四
20 年	15 日	10 十	5 五

TRANSLITERATION.—1-14. ICHI, NI, SAN, SHI, GO, ROKU, SHICHI, HACHI, KU, JŪ, HYAKU, SEN, MAN, MAN.—15-16. JITSU GETSU OR *hi tsuki*.—17-18. MEIJI.—19-20. *Nan* NEN?

TRANSLATION.—1-10. One, two, three, four, five, six, seven, eight, nine, ten.—11. Hundred.—12. Thousand.—13. Myriad, ten thousand; 14 is a common abbreviated form of the same.—15. Sun, day.—16. Moon, month.—17-18. MEIJI, “enlightened government,” is the “year-name” (NEN-GŌ) adopted by the present emperor; compare. “Colloq. Handbook,” ¶ 168, and “Things Japanese,” Article “Time.”—19. What?—20. Year.

NOTES.—10. Remember 十 “ten,” by its likeness to the Roman numeral X.—13. The complicated character 萬 “myriad,” originally depicted the figure of a sort of scorpion. In quite a number of characters a similar change of signification has taken place, what was originally concrete having become abstract in the process of time. This of course is a phenomenon to be observed in all languages. The abbreviated form 万 (14) is very common, being so much quicker to write.—15, 16, 17. The close likeness of the symbol 日 “sun,” to its original will become evident when the student is informed that the present “square characters” were at first mostly round:—日, for instance, was written ☾ or ☉ in early Chinese antiquity. The crescent of the moon may, in like manner, be still fairly well made out in the modern form 月. No. 17, “bright,” “enlightened,” is suitably obtained by combining the sun and moon into a single symbol.—18. The current Japanese readings of the character 治 are *osamaru*, *osameru*, verbs signifying “pacification,” hence “government.”—20. The Japanese reading of the character 年 is *toshi*.

READING LESSON.

百	日	二	千	月	日	十	治	一	三	一	十	一
萬。	も	十	萬。	六	十	一	二	年	百	百。	七。	六。
	で。	日		日。	日。	日。	十	月。	六			三
	三	よ	三	二	明	二	二	月	十	明	十	八。
	つ	り	十	十	日。	日。	年	日。	五	治	に	二
	四	三	二	四			二		日。	何	八	三
	つ。	十	年。	日。	八	三	月	明	万	年。	九。	三。

TRANSLITERATION.—*ICHI-ROKU. SAM-PACHI. NI-SAN. JŪ-SHICHI. JŪ ni HAK-KU. IP-PYAKU. MEIJI nan-NEN? SAM-BYAKU ROKU-JŪ-GO-NICHI. MAN-ICHI. NEN-GETSU or toshi tsuki. Tsuki-hi or GWAP-pi. MEI-JI NI-JŪ NI-NEN NI-GWATSU JŪ-ICHI-NICHI. Futsuka. Mikka. Tōka. MYŌNICHI. HACHI GWATSU muika. NI-JŪ yokka. SEM-BAN. SAN-JŪ-NI-NEN. Hatsuka yori misoka made. Mitsu yotsu. HYAKU-MAN.*

TRANSLATION AND NOTES.—The ones and sixes of the month. (In the earlier part of the present reign, before the adoption of the European week, the *ICHI-ROKU* was instituted as an official holiday in unacknowledged imitation of our Sunday.)—The threes and eights of the month.—Two or three.—Seventeen.—Eight or nine out of ten, *or* in almost every case.—A hundred.—What year of Meiji?—Three hundred and sixty-five days.—A myriad to one, *or* if unexpectedly.—Years and months.—Read *tsuki-hi*, months and days; read *GWAP-pi*, date.—The 11th February, 1889 (the day the Japanese Constitution was promulgated).—Two days, *or* the 2nd of the month.—Three days, *or* the 3rd of the month.—Ten days, *or* the 10th of the month.—To-morrow.—The 6th August.—The 24th of the month.—A thousand myriads, *or* very much.—The 32nd year (1899).—From the 20th to the 30th of the month.—Three or four.—A million.

Such instances as *ICHI-ROKU*, *misoka*, *GWAP-pi*, and the familiar *MYŌNICHI* in the above may serve to show how many words which the student would hardly have expected to meet so soon, are written by ringing the changes on a few simple characters.

目 ³⁶	大 ³¹	下 ²⁶	天 ²¹
見 ³⁷ る	小 ³²	男 ²⁷	地 ²²
口 ³⁸	手 ³³	女 ²⁸	人 ²³
如 ³⁹ ゝ	足 ³⁴	子 ²⁹	上 ²⁴
此 ⁴⁰	耳 ³⁵	供 ³⁰	中 ²⁵

TRANSLITERATION.—21-3. TEN, CHI, JIN.—24-6. Jō, CHŪ, GE; or *kami*, *naka*, *shimo*.—27-8. NAN-NYO or *otoko onna*.—29-30. *Kodomo*.—31-2. DAI-SHŌ.—33-4. *Te ashi*.—35-6. JI-MOKU.—37. *Miru*.—38. *Kuchi*.—39-40. *Kaku no gotoshi*.

TRANSLATION.—21-3. Heaven, earth, and man.—24-6. Upper, middle, and lower.—27-8. Man and woman.—29-30. Children.—31-2. Great and small.—33-4. Hands and feet, or arms and legs.—35-6. Ears and eyes.—37. To see.—38. Mouth.—39-40. Like this, thus.

NOTES.—21-6. Triads like these two, which happen to be sanctioned by usage, are rare. The language moves much more readily in binomial compounds or semi-compounds, as 天地 “heaven and earth;” 上下 jō-ge, “top and bottom.” 上中下 are often used as we use “first,” “second,” and “third.” Even 天地人 are occasionally thus employed, for instance, to denote the several volumes of a book in three volumes. Remember 人 “man” (properly “human being,” *hito*), by his legs, of which this character is a picture; and 目 “eye” (*me*), and 口 “mouth” (*kuchi*), by mentally transposing them from the modern square to the original round shape, in which, as can be at once realised, they copied nature with fair exactness. 見 “to see” (*miru*), is an “eye” mounted on legs, 儿 being an alternative form of 人 which is used in the formation of several common characters.—39-40. These exemplify the occasional Japanese habit of *writing* Chinese phrases in the original Chinese order, while *reading* them off in the inverted order necessitated by Japanese syntax. If such characters are placed in their Japanese order, *Kana* must be inserted between, as shown in the Reading Exercise. Observe that where Chinese construction and Japanese differ, the Chinese generally agrees with the English, as in this instance.

READING LESSON.

年中。日中。地下。何人な
 るや。大人^{おとな}二人子供六人。
 目と耳。男子。女子。下男。
 下女。上手なる人。下手な
 る男。天地。上下。手足。
 人足。子供の耳。口中。目
 下。天人。小人。此の如し。
 此の如くんば。大の月と小
 の月と。一つにて足れり。
 目に見るが如し。人口四千
 二百二十七萬。天下を治む。
 足下。

TRANSLITERATION.—NENJŪ. NITCHŪ. CHIKA. *Nan-nin naru ya?* also *Nam-pito naru ya?*
Olona futari, kodomo roku-nin. Me to mimi. Danshi. Joshi. Genan. Gejo. Jōzu naru hito.
Heta naru otoko. TEN-CHI or ame tsuchi. Jō-GE, kami shimo, or ue shita. SHU-SOKU or te ashi.
NINSOKU. Kodomo no mimi. Kōchū. Mokka. Tennin. Kobito. Kaku no gotoshi. Kaku no
gotokumba. DAI no tsuki to, shō no tsuki to. Hitotsu nite tareri. Me ni miru ga gotoshi. JINKŌ
SHI-SEN NI-HYAKU NI-JŪ SHICHI-MAN. TENKA wo osamu. SOKKA.

TRANSLATION AND NOTES.—All the year round.—The middle of the day.—Underground.—
Nan-nin naru ya? means “How many persons?” *Nam-pito naru ya* means “Who is it?”—
 Two adults and six children.—Eyes and ears (Chinese habits of speech require the reverse
 order 耳目 *Ji-moku*, ears and eyes).—A man.—A girl.—A man-servant.—A maid-
 servant.—A skilful person (*zu* here stands for *shu*, the Chinese sound of 手).—An
 awkward man (*he* is obscure, *ta* stands for *te*, hand.).—Heaven and earth.—Top and bottom,
 upper and lower, above or beneath.—Hands and feet, or arms and legs.—A coolie.—The
 children’s ears.—The inside of the mouth.—The present moment (which is under our eyes).—
 An angel.—A dwarf.—It is thus.—If it is thus.—The months with thirty-one days and those
 with thirty days or less.—One is sufficient (notice that 足, the character for “foot,” also
 means “to suffice”).—As if one had seen it with one’s own eyes.—A population of 42,270,000
 souls (approximately that of Japan).—To rule the empire.—You (respectful, because
 suggesting that I dare not look up to your face, but merely grovel at your feet).

56 力	51 東	46 山	41 水
57 牛	52 西	47 川	42 火
58 馬	53 南	48 田	43 木
59 冰	54 北	49 本	44 金
60 其	55 花	50 半	45 土

TRANSLITERATION.—41—5. SUI, KWA, MOKU, KIN, DO, or *mizu, hi, ki, kane, tsuchi*.—46. *Yama*.—47. *Kawa*.—48. *Ta*.—49. HON or *moto*.—50. HAN.—51—4. TŌ-ZAI NAM-BOKU, or *higashi, nishi, minami, kita*.—55. *Hana*.—56. *Chikara*.—57—8. GYŪ-BA.—59. *Kōri*.—60. *Sono*.

TRANSLATION AND NOTES.—41—5. Water, fire, wood (tree), metal, and earth, i. e. the five elements. Remember 木 by its resemblance to a tree, and 土 by the two horizontal strata with something growing out of them, which appropriately represent “earth” or “soil” to the mind’s eye. A dot is often added to the character for “earth,” thus 土 or 土 —46—8. Mountain, represented by three peaks; river, whose three lines depict running water; rice field,—the cross-lines representing the dykes between field and field, a familiar feature of Chinese and Japanese scenery.—49. Trunk, origin, also book, formed from 木 “tree,” by the addition of one line.—50. Half—51—4. East, west, south, and north. Examine 東 “east,” and you will see that it represents the sun (No. 15) rising behind a tree (No. 43). “North,” the chill inhospitable quarter, shows us (more or less imperfectly) two men back to back.—55. Flower.—56. Strength.—57—8. Cattle and horses. Observe the former’s horn.—59. Ice, —the same as water, plus a dot.—60. That (Latin *iste*).

READING LESSON.

川。山。中。水。南。山。に。見。下。花。手。人。金。本。
 東。本。金。力。に。あ。川。ゆ。に。火。東。馬。山。月。
 山。小。子。火。あ。あ。り。子。其。西。大。水。半。
 山。西。山。山。り。南。供。木。南。木。氷。日。
 北。田。田。の。に。人。の。土。水。千。

TRANSLITERATION.—HONGETSU. HANNICHI. SEN-KIN. SAN-SUI. *Kōri-mizu*. NIM-BA. TAIBOKU. Dote. TŌ-ZAI NAM-BOKU, or *higashi, nishi, minami, kita*. *Hanabi*. *Sono ki no shita ni* (or *moto ni*) *kodomo futari miyu*. BARYOKU. *Higashi ni kawa ari, minami ni yama ari. Yama no minami ni ta ari*. SUIRYOKU. KWAZAN. *Tanaka, Kaneko, Yamada, Yamamoto, Konishi, Kitagawa.—Higashi-yama*.

TRANSLATION.—This month.—Half the day.—A thousand pieces of gold.—Scenery (lit. mountains and water).—Iced water.—Men and horses.—A large tree.—An embankment. (observe the arbitrary method of writing).—East, west, south, and north (always named in this order).—Fire-works.—Two children are visible under that tree.—Horse-power.—There is a river to the east, and a mountain to the south.—There are rice-fields to the south of the mountain.—Water-power.—A volcano.—(The following are common surnames:) Tanaka, Kaneko, Yamada, Yamamoto, Konishi, Kitagawa.—The Eastern Hills (at Kyōto).

76 致	71 今	66 及	61 相
77 非	72 爲	67 次	62 亦
78 世	73 屋	68 第	63 自
79 甘	74 切	69 然	64 以
80 卅	75 至	70 只	65 於

TRANSLITERATION.—61. *Ai*.—62. *Mata*.—63. *Mizukara* or *onozukara*.—64. *Motte*.—65. *Oite*.—66. *Oyobi*.—67-8. SHIDAI.—69. *Shikari*.—70-1. *Tadaima*.—72. *Tame*.—73. *Oku*.—74. *Kiru*.—75. *Itaru*.—76. *Itasu*.—77. *Arazu*.—78. *Yo*.—79. NI-JŪ.—80. SAN-JŪ.

TRANSLATION AND NOTES.—61. Mutual, together.—62. Again, furthermore. As a *memoria technica*, notice that this character has two strokes at the top, and again two perpendicular ones in the middle, and furthermore two dots at the sides.—63. Oneself, spontaneously. The reading *mizukara* is used when human beings are referred to, *onozukara* is used of animals or inanimate things.—64. With, by.—65. In.—66. And (between substantives), properly to reach or attain to (*oyobu*).—67-8. According to.—69. It is thus, yes.—70-1. Just now.—72. For the sake of, also to do. This important character originally portrayed a female monkey (the jingle of “ape” and “sake” may assist the memory), whose claws are seen on the top of the character and its hands and feet at the bottom.—So far this page may be found a difficult one, because dealing with abstractions. The alphabetical arrangement of 61-72 is intended as a slight prop to the memory.—73. House.—74. To cut.—75. To arrive, to reach.—76. To do. Notice the close resemblance between these last two characters, and also between their Japanese readings; and notice furthermore the resemblance to both of the lower part of No. 73, house.—77. It is not,—a character easily remembered by the negative attitude of its two halves, each turning its back on the other.—78. World. Distinguish between this and 79, which is a common abbreviated form of the two characters 二十 “twenty.”—80 is similarly an abbreviation of 三十 “thirty.”

READING LESSON.

る	切。	見	西	天	上。	牛	今	第
に。	。	る	に	然。	。	に	日。	一。
廿	其	に	至	口	以	非	其	只
日。	人	及	る。	上	下。	ず	山	今。
卅	の	ば	山	と	今	馬	の	人
日。	爲	ず。	及	以	月。	な	上	相
世	め。	次	び	て。	此	り。	に	見
の	切	第	川。	東	に	非	見	。
中	手。	に。	大	よ	於	人。	る	自
。	然	一	切。	り	て。	以	は	然。

TRANSLITERATION.—DAI-ICHI. *Tadaima.* NINSŌ-mi. SHIZEN. KONNICHĪ. *Sono yama no ue ni miyuru wa, ushi ni arazu, uma nari.* HININ. IJŌ. IKA. KONGETSU. *Koko ni oite.* TENNEN. KŌJŌ *wo motte.* Higashi yori nishi ni itaru. *Yama oyobi kawa.* TAISETSU. *Miru ni oyobazu.* SHIDAI ni. ISSAI. *Sono hito no tame.* Kite. *Shikaru ni.* Hatsuka. *Misoka* or SAN-JŪ-NICHI. *Yo no naka.*

TRANSLATION.—Number one.—Just now. Fortune-telling by physiognomy.—Spontaneously.—To-day.—What you see on that hill is not a cow, but a horse.—A pariah (compare Article “*Eta*” in “*Things Japanese.*”).—Above this, what goes before.—Below this, what follows.—This month.—Here.—Naturally (TENNEN is a synonym of SHIZEN).—By verbal message.—It reaches from East to West.—Mountains and also rivers. (*Oyobi* is really superfluous, and is for the most part inserted only in imitation of English idiom.)—Important.—It is not worth looking at.—Gradually.—Completely.—For his (or her) sake.—A ticket.—This being so.—Twenty days, the twentieth of the month. Thirty days, the thirtieth of the month.—The world.

96 鳴 く	91 文	86 品	81 心
97 魚	92 字	87 物	82 思 ふ
98 虫	93 讀	88 工	83 忘 る
99 立 っ	94 書	89 夫	84 分 っ
100 作 る	95 鳥	90 事	85 知 る

TRANSLITERATION.—81. *Kokoro*.—82. *Omou*.—83. *Wasureru*.—84. *Wakatsu*.—85. *Shiru*.—86-7. *Shinamono*.—88-9. *KōFU*, also *KUFŪ*.—90. *Koto*.—91-2. *MONJI* OR *MOJI*.—93-4. *TOKUSHO*.—95. *Tori*.—96. *Naku*.—97. *Uwo*.—98. *Mushi*.—99. *Tatsu*.—100. *Tsukuru*.

TRANSLATION.—81. The heart.—82. To think.—83. To forget.—84. To divide.—85. To know.—86. Articles.—87. Things (material).—88-9. Work-fellow, labourer; *also* contrivance, device.—90. A thing (immaterial), a fact.—91. A literary composition; 92, a written symbol. The two together mean written characters, and specifically the Chinese characters.—93. To read.—94. To write, hence a book.—95. Bird.—96. To sing, to cry.—97. Fish.—98. Insect.—99. To stand.—100. To make.

NOTES.—An easier page this, because more graphic. Notice how the symbol for heart helps to form those for thinking, forgetting, and other mental acts and states, e. g. Nos. 332, 362, 376 below.—No. 84, to divide, can easily be remembered through its component parts 八 “eight,” the only one of the higher numbers whose strokes do not touch each other, i. e. are divided, and 刀 “knife” (No. 55), the natural instrument of division.—88-9. The alternative readings of these characters depend on the sense, *kōFU* meaning “workman,” and *KUFŪ* “contrivance;” 夫 alone is read *sore*, “that.” Remember it as having one stroke more than 大 “great.”—93. This, taken alone, is read *yomu*, and 94 taken alone is read *kaku*.—95. Carefully distinguish “bird” from “horse” (No. 58). “Horse” has ten strokes, “bird” has eleven.—96. 鳴 *naku*, “to sing,” is simply “bird” plus “mouth,” because a bird sings with its mouth.

READING LESSON.

自分。工夫三人。其子供
 は書と読み文と作る。大
 工。西も東も知らぬ子。
 半分。相思ふ。讀本。事
 物。其虫は百足^{むかで}なり。水
 中の魚と見よ。萬物。小
 さき魚。忘れ物。鳥も鳴
 き虫も鳴く。夫人。思ひ
 きや。子供が金魚と見る。

TRANSLITERATION.—JIBUN. KōFU SAN-NIN. *Sono kodomo wa, sho wo yomi,*
BUN wo tsukuru. DAIKU. Nishi mo higashi mo shiranu ko. HAMBUN. Ai-omou.
 TOKUHON. JIBUTSU. *Sono mushi wa, mukade nari. SUICHŪ no uwo wo miyo!*
 BAMBUTSU. *Chiisaki uwo. Wasure-mono. Tori mo naki, mushi mo naku. FU-*
 JIN. *Omoiki ya! Kodomo ga KINGYO wo miru.*

TRANSLATION.—Oneself.—Three workmen.—Those children read (books), and
 write (compositions).—A carpenter.—A child knowing neither East nor West (i. e.
 one perfectly ignorant).—Half (part).—To think of (or love) each other.—A reader
 (i. e. a school reading-book).—Things (both abstract and concrete).—That insect
 is a centipede.—Look at the fish in the water!—All things, the whole crea-
 tion.—A small fish.—Something forgotten.—Birds sing, and insects chirp.—A
 lady.—Who would have thought it?—The children are looking at the goldfish.

116 通	111 來	106 可	101 無
117 行 を	112 止 ○	107 入 ○	102 用
118 禁 ず○	113 諸	108 片	103 之
119 右	114 荷	109 側	104 者
120 左	115 車	110 往	105 不

TRANSLITERATION.—101-7. MUYŌ *no mono iru-bekarazu*.—108-112. *Kata-kawa ōrai-dome*.—113—118.—SHO *ni-guruma TSŪKŌ wo KINZU*—119. *Migi*.—120. *Hidari*.

TRANSLATION AND NOTES.—This lesson, for variety's sake, has been composed of notices to be seen written up daily in the streets of any Japanese town. 101—7. “No admittance except on business,” lit. “not use of people,” i. e. people without use, useless people (*mono* when written 者 always refers to people, not things), “not may enter.” These last three words are in the Chinese order of syntax. See next reading lesson for genuinely Japanese method of constructing the idiom.—108-112. “One side closed to traffic,” lit. “partial side go come stop.”—113-118. “Thoroughfare closed to all carts,” lit. “all freight vehicles pass-through go forbid.” Here the Japanese syntax is followed. If we put 禁 above 通行, we should turn it into Chinese. It will be noticed that this page gives two distinct characters for “to go,” viz. 往 ō, and 行 kō. Both are read *yuku*; the latter, whose original sense is rather “to walk,” is much the more common.—119. Right hand; 120, left hand. As a useful *memoria technica*, consider what much harder “work,” 工 (No. 88), the left hand has than the right to produce an equal result. Notice that 右左 is read *migi hidari*, “right and left,” but that when reversed, thus 左右, it is read SA-YŪ, “left and right” that being the order preferred by the Chinese.

READING LESSON.

人力車。馬車。無用。
 の者入るべからず。
 諸人。片側往來止。牛
 車。禁通行。來月。無
 用なるべし。用水。車
 上の人。無きに非ら
 ず。大入。來る八日。
 諸車馬通行止。來年。
 四分の三。三分の一。
 右側。左側。下馬。

TRANSLITERATION.—JINRIKISHA. BASHA. MUYŌ *no mono iru-bekarazu*. SHONIN. *Katakawa ōrai-dome*. *Ushi-guruma* or *GYŪSHA*. *Tsūkō wo kinzu* (mentally reversing the order, and supplying the particles). RAIGETSU. *Muyō naru-beshi*. YŌSUI. *Shajō no hito*. *Naki ni arazu*. *Ō-iri*. *Kitaru yōka*. *Sho shaba tsūkō-dome*. RAINEN. *Shi-bun no san*. *Sam-bun no ichi*. *Usoku* or *Migi-kawa*. *Sasoku* or *Hidari-kawa*. GEBU.

TRANSLATION AND NOTES —A jinrikisha.—A carriage.—No admittance except on business.—Everybody.—One side of the thoroughfare closed.—A bullock-cart (such as the Mikado and Japanese court nobles formerly rode in; a specimen may be seen at the Ueno Museum in Tōkyō).—No thoroughfare.—Next month.—It is no doubt useless.—Water (kept ready) for use (in case of fire, etc.). Tubs so marked are to be seen in many of the streets).—A person in a vehicle.—Lit. It is not (the case that) there is not, i. e. There are some (Colloquial *Nai koto wa nai*).—Great crowds (at a place of amusement).—The (coming) 8th of the month.—No thoroughfare for vehicles or horses of any description. (Notice the importance of position:—in 馬車 the first half of the compound qualifies the second, and the meaning is “a horse vehicle,” i. e. “a carriage;” in 車馬 the two are co-ordinated and therefore signify “vehicles and horses.”)—Next year.—Three-quarters.—One-third.—The right side.—The left side.—Dismounting from horseback. (A notice to dismount is often written up near temples.)

136 計	131 造	126 賣 ^小 ₍₃₂₎	121 御
137 師 _○	132 所 _○	127 營	122 休
138 理	133 貸	128 業 _○	123 處 _○
139 髮	134 家 _○	129 菓 ₍₂₉₎ _子	124 煙
140 店	135 時	130 製	125 草

TRANSLITERATION.—121-3. *On yasumi-dokoro*.—124-8. *Tabako ko-uri* EIGYŌ.—129-132. KWASHI SEIZŌ-SHO.—133-4. *Kashi-ya*.—135-7. *ToKEI-SHI*.—138-140. RIHATSU-TEN.

TRANSLATION AND NOTES.—More signboard notices. In no way can the student improve his knowledge of useful characters more quickly than by keeping his eyes open as he walks along the streets. He will imbibe not a little familiarity with manners and customs at the same time.—121-3. Rest-house, lit. “honourable rest-place.” No. 121, however difficult it may appear, must be memorised absolutely, on account of its unusually frequent recurrence in this politest of languages.—124-8. Tobacco sold retail, lit. “Smoke-herb small-sale perform-work,” i. e. this establishment gains its livelihood by selling tobacco retail. 煙 alone is read *kemuri*; 草 alone is read *kusa*.—129-132. Cake manufactory, lit. “fruit-children make-make place.” In No. 129 the long vertical stroke goes through the upper square; in No. 125 it begins below it. Such distinctions are important. Nos. 123 and 132 are interchangeable in most contents, both being read *SHO* and *tokoro*.—133-4. House to let. There is a great difference between 貸家 *kashi-ya*, “house to let,” and 菓子屋 *KWASHI-ya*, “cake shop,” though the people of Tōkyō commonly confound the two in their slipshod pronunciation.—135-7. Watchmaker. *ToKEI*, “watch,” is formed irregularly from *toki* 時 “time,” and *KEI* 計 Jap. *hakaru*, “to reckon.” 師 *SHI*, though properly “a teacher,” “a professor,” is often used for purposes of self-designation by the professors of arts no more exalted than, for instance, hair-cutting.—138-140. Hair-dressing shop. 理 *RI*, which by itself generally signifies “reason,” “right,” here has the sense of “to control,” “to manage,” Jap. *osameru*. No. 139, 髮 *HATSU* or *kami*, denotes only the hair on the human head as a whole,—not single hairs or the hair of animals. To these uses No. 135 is appropriated.

READING LESSON.

は貸家左は賣家。御用品。	御見物。西南。東北。右	中何處 いづこ にも人家見えず。	入用。金貸業。造花。山	れも亦天の致す所なり。	金子。煙草屋。貸家。之	なり。七時二十五分なり。	今は何時なるや。九時半	家屋。理髮師。御菓子。
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KAOKU. RIHATSU-SHI. On KWASHI. *Ima wa nan-doki naru ya?* KU-JI HAN nari. SHICHI-JI NI-JŪ-GO-FUN nari. KINSU. *Tabako-ya. Kashi-ya. Kore mo mata TEN no itasu tokoro nari. Iriyō* OR NYŪYŌ. *Kane-kashi GYŌ. Tsukuri-bana. SANCHŪ izuko ni mo JINKA miezu. Go KEMBUTSU. SEI-NAN. Tō-HOKU. Migi wa kashi-ya, hidari wa uri-ya. Go YŌHIN.*

A house.—A hairdresser.—(Honourable) sweetmeats.—What o'clock is it (now)?—It is half-past nine.—It is five-and-twenty minutes past seven.—Money.—A tobacconist's (shop). (We put *tabako* in Italics, as if a Jap. word, simply because it is not Chinese).—A house to let.—This, too, is the act of Heaven (or, as we should say, God's doing).—Needed.—The profession of a money-lender.—Artificial flowers.—Nowhere amid the mountains was a human dwelling to be seen.—Your sight-seeing.—South-west.—North-east. (Observe, in these last two instances, the reversal of our English order.)—On the right a house to let, and on the left one to sell.—An article reserved for the Emperor's use.

156 古 ゝ	151 後 る	146 親 る	141 父
157 新 ゝ	152 當 る	147 生 る	142 母
158 飲	153 去 る	148 内	143 兄
159 食	154 出 る	149 外	144 弟
160 茶	155 同 じ	150 前	145 兩

TRANSLITERATION.—141-2. FUBO or *chichi haha*.—143-4. KYŌDAI or *ani otōto*.—145-6. RYŌSHIN. — 147. *Umareru*. — 148-9. *Naigwai* or *uchi soto*. — 150-1. ZENGO or *mae ushiro*.—152. *Ataru*.—153. *Saru*.—154. *Izuru*.—155. *Onaji*.—156. *Furushi*.—157. *Atarashi*.—158-9. INSHOKU.—160. CHA.

TRANSLATION AND NOTES.—141-6. Father, mother, elder brother, younger brother, both parents. Nos. 144 and 68, both pronounced DAI, may be remembered by each other's help.—147. To be born.—148-9. Inside, outside.—150-1. Front and back, or before and after.—152. To strike against, to hit off or fit exactly, hence this.—153. To go away.—154. To go out.—155 Same.—156-7. Old, new. An old story is that which has passed through ten 十 mouths 口, whence the compound character 古.—158-9. Drinking and eating (always in this order).—160. Tea.

READING LESSON.

食。小食。
十九日。荷馬車。大
今出立せり。去月二
其茶店を立出づ。只
家内。品物賣出し。
んとするに當り。御
出口。入口。出立せ
親しむ。十日前後。
茶を飲めり。兄弟相
むや。其休處に於て
の内。此字は何と讀
禁ず。兩三日。當分
子生れたり。外出と
父親。母親。只今男

Chichi-oya. Haha-oya. Tadaima DANSHI umaretari. GWAISHUTSU wo KINZU. RYŌ-SAN NICHU. TŌBUN no uchi. Kono ji wa, nan to yomu ya? Sono yasumi-dokoro ni oite CHA wo nomeri. KYŌDAI (or KEITEI) ai-shitashimu. Tōka ZENGO. Deguchi. Irikuchi. SHUTTATSU sen to suru ni atari. GO KANAI. Shinamono uri-dashi. Sono CHATEN wo tachī-izu. Tadaima SHUTTATSU seri. KYOGETSU NI-JŪ KU-NICHU. Ni-BASHA. TAISHOKU. SHŌSHOKU.

Father.—Mother.—A boy has just been born.—It is forbidden to go out (a good instance of the impersonal use of the active voice in Jap.).—Two or three days.—For the present.—How is this character read?—We drank tea at that rest-house.—Brethren love one another.—About the tenth of the month.—The way out, exit.—The way in, entrance.—Just as we were starting.—Your family, also your wife.—Commencing a sale of articles (as when a shop is first opened).—He has come out of the tea-house. He has just started.—The twenty-ninth of last month.—A cart or van for luggage.—A large appetite, a great eater.—A small eater.

176 黑	171 矢	166 春	161 多
177 白	172 玉	167 夏	162 少
178 青	173 石	168 秋	163 風
179 吹	174 名	169 冬	164 雨
180 降	175 色	170 弓	165 雪

TRANSLITERATION.—161-2. TASHŌ.—163-4. FŪ-U.—165. *Yuki*. —166-9. SHUN-KA SHŪ-TŌ or *haru, natsu, aki, fuyu*. —170-1. *Yumi-ya*. —172. *Tama*. —173. *Ishi*. —174. *Na*. —175. *Iro*. —176-7. KOKU-BYAKU.—178. *Aoshi*. —179. *Fuku*. —150. *Furu*.

TRANSLATION AND NOTES.—161. Many; 162, few the two together mean “more or less.” No. 162 is a variant of No. 32, which means “small.”—163. Wind,—a difficult character to write well. Mind the big sweep of the second stroke.—164. Rain. See the drops, and notice how, writ small, it helps to form 165, snow.—166-9. Spring, summer, autumn, and winter (see the icicles dripping).—170-1. Bow and arrow.—172. Jewel. —173. Stone.—174. Name.—175. Colour.—176-7. Black and white.—178. Green (or blue).—179. To blow.—180. To fall from the sky, as rain, snow, etc.

READING LESSON.

同日。名人。白雪。小生思ふ
に。小生所爲らく。大名小
名。今日多少の雨。五色。此
土地の名物。青年。白髪。春
雨。無理往生。大弓。家内
中。右之通り。左の如し。前
にも云へる通り。同上。玉
石。玉の如き女子。黒煙。青
物屋。明石は日本の名所な
り。秋の月。大理石。父兄。
自ら生計を営む。大口魚。

DŌJITSU. MEIJIN. HAKUSETSU or *Shirayuki*. SHŌSEI *omou ni*. SHŌSEI *omoeraku*. DAIMYŌ SHŌMYŌ. KONNICHI TASHŌ *no ame*. GO-SHIKI. *Kono TOCHI no MEIBUTSU*. SEINEN. HAKUHATSU. SHUN-U or *harusame*. MURI ŌJŌ. DAIKYŪ. KANAI-JŪ. *Migi no tōri*. SA *no gotoshi*. MAE *ni mo ieru tōri*. DŌJŌ. GYOKU-SEKI. *Tama no gotoki NYOSHI*. KURO-KEMURI. *Aomono-ya*. AKASHI *wa NIHON no MEISHO nari*. AKI *no tsuki*. DAIRI-SEKI. FUKU. *Mizukara SEIKEI wo itonamu*. TARA.

The same day.—An expert or adept—(White) snow.—In my opinion.—In my opinion (see Aston, pp. 154—5, for verbal forms in *aku*).—The daimyōs and shōmyōs (see *Things*

Japanese, Article *Daimyō*).—More or less rain to-day (a phrase frequent in weather forecasts).—The five colours (they do not count the seven of the rainbow, as in Europe).—The production for which this locality is noted.—Youth (lit. green years, “green” not having here the contemptuous sense given to it in English slang, but referring to the tender and charming green leaves of spring).—White hair.—Spring showers.—MURI alone means “unreasonable,” ōjō alone is a Buddhist expression which signifies lit. “going to be born” (in another world), i. e. “dying;” the four characters together give the sense of “violently and against all reason.”—A large bow. These characters are often to be seen written up over establishments for the practice of archery.—The whole household.—As mentioned above.—It is as follows.—As already stated.—The same as the foregoing.—Jewels and stones, worthy and worthless; also a jewel-stone, a gem.—A girl like a jewel (for beauty).—Black smoke.—A greengrocer.—Akashi is a celebrated place in Japan.—The autumn moon (conf. *Things Japanese*, Article *Poetry*).—Marble.—Fathers and elder brothers. This locution, which corresponds to our “parents and guardians,” exemplifies the high position assumed in the Far-East by an elder brother, who claims, respect and obedience as a sort of second father. The very character for “elder brother,” 兄 points the same way. It is lit. “mouth man,” because he is the spokesman and instructor of his juniors.—To work for one’s own living.—Codfish.

READING LESSON.

馬耳東風。石の上にも三年。
 色男金と力は無かりけり。
 一字千金。大事の前の小事。
 無爲にして天下を治む。一
 日千秋の思。親の心子知ら
 ず。牛は牛づれ馬は馬づれ。
 春花秋月。花鳥風月。雪月
 花。馬食牛飲。思ふ事一つ
 かなへば又二つ三つ四つ五
 つ六つかしの世や。

BANI TÖFŪ. *Ishi no ue ni mo* SAN-NEN. *Iro-otoko, kane to chikara wa nakari-keri.*
 ICHI-JI SEN-KIN. *DAIJI no mae no* SHÖJI. *MUI ni shite* TENKA *wo osamu.* ICHI-NICHI SEN-
 SHŪ *no omoi.* *Oya no kokoro ko shirazu.* *Ushi wa ushi-zure, uma wa uma-zure.* SHUN-KWA
 SHŪ-GETSU. KWA-CHÖ FŪ-GETSU. SETSU-GEK-KWA. BA-SHOKU GYŪ-IN. *Omou koto hitotsu*
kanaeba, mata futatsu, mitsu, yotsu, itsutsu, muzukashi no yo ya!

(Some of the following are proverbs, others neat phrases in common use.)

The east wind in a horse's ears,—useless efforts to persuade. Do not say *tōfu* ("bean-curd") for *tōfū*, as is the tendency of foreign speakers.

The rake has no money or strength,—having expended both. Notice the rhythm of the original, which has three lines of respectively five, seven, and five syllables, thus being in the form of a HOKKU ("Colloq. Handbook," ¶¶ 466-8).

A single ideograph is worth a thousand pieces of gold.—Learning is supremely important;—for Confucianism teaches the natural goodness of the human heart which only ignorance will mislead into wrong channels.

The small thing before the great one,—paying tithe of mint, and anise, and cummin, and omitting the weightier matters of the law.

A sentiment (e. g. love) to which a single day appears (as long as) a thousand autumns.

A child knows not its parent's heart,—i. e. knows not the depth of the love and self-sacrifice there.

Cows herd with cows, horses with horses,—birds of a feather flock together.

The flowers of spring, and the moon of autumn.—The flowers, the birds, the breeze, and the moon.—The snow, the moon, and the blossoms. (These are three different summaries of the most esthetic things in the world).

Eating like a horse, and drinking like a cow. (Observe the superior conciseness of the Chinese in this and in a hundred kindred instances.)

Omou koto, etc., cannot be translated, though the general sense is that the fulfilment of one hope will not save us against the disappointment of some future one in this inconstant world. Notice the pun on *mitsu*, "six," and *muzukashi*, "difficult." This saying is a sort of ditty.

196 正	191 安	186 壹	181 圓
197 札	192 買	187 貳	182 四
198 附	193 受	188 參	183 錢
199 掛	194 取	189 拾	184 厘
200 直	195 商	190 高	185 毛

TRANSLITERATION.—181-5. EN, EN, SEN, RIN, MŌ.—186-9. ICHI, NI, SAN, JŪ.—190. *Takashi*.—191. *Yasushi*.—192. *Kau*.—193-4. *Uke-tori*.—195. *Akinai*.—196-8. *Shō-fuda-tsuki*.—199-200. *Kakene*.

TRANSLATION AND NOTES.—A commercial page this.—181 properly means “round,” *marushi*; hence the Chinese reading *en* or *yen* has been borrowed to denote the “round” dollar.—182 is a favourite abbreviated form.—183. A cent—the Jap. cent (SEN) equalling one farthing English, or $\frac{1}{2}$ cent American.—184. A RIN, the tenth part of a cent.—185. Properly a hair (Jap. *ke*), hence used with the reading mō to designate the tenth part of a RIN, because its value is almost infinitesimal.—186-9. One, two, three, ten. The student may think it cruel to be made to learn such complicated aliases for the simple numerals 一 二 三 and 十 (Nos. 1, 2, 3, and 10). The reason for their existence and frequent use is the fact that the simple forms are easily altered, 二 being turned into 一 by very little use of the forger’s brush or penknife, etc., whereas the complicated forms resist such fraudulent dexterity. Note that 187 has 二 inside it, and that 188 has three hooks at the top and three dashes at the bottom. There are similarly complicated alternative characters for the other numbers from 4 to 9; but as they are much less used, the student shall be spared them.—190. High, dear.—191. Easy, cheap.—192. To buy. 賣 買 Jap. *uri-kai*, “selling and buying,” have the Chinese pronunciation BAI-BAI. In China itself the two characters differ by their “tone,” that is, the inflection of voice with which they are uttered; but in Japanese pronunciation they have run together; for the Chinese “tones” are here entirely ignored 賣 is No. 126.—193-4. A receipt, *uke-toru* signifying “to receive,” lit. to receive and take.—195. Trade.—196-8. All prices marked in plain figures, lit. correct tickets affixed.—199-200. An overcharge, lit. put-on price.

READING LESSON.

正月。五圓札。大安
 賣。正札附掛直な
 し。出入の外諸商
 人入るべからず。
 人は木石に非らず。
 金拾圓貳拾參錢壹
 厘五毛。其品と高
 直にて買ふ。古物
 商。其金高參拾壹
 圓貳拾五錢なり。
 一つ參錢五厘づゝ。
 理の然らしむる所。
 理の當然。作文書
 取。正不正。名高
 き作者。御安心。受
 附。正直の商人。八
 百屋。毛髮。

SHŌGWATSU. GO-EN SATSU. Ō-yasu-uri. SHŌFUDA-TSUKI, kake-ne nashi.
 De-iri no hoka, SHO-akindo iru-bekarazu. Hito wa BOKU-SEKI ni arazu. KIN JŪ-EN
 NI-JŪ-SAN-SEN ICHI-RIN GO-MŌ. Sono shina wo KŌ-ne nite kau. Furu-mono SHŌ.
 Sono KIN-daka SAN-JŪ ICHI-EN NI-JŪ-GO-SEN nari. Hitotsu SAN-SEN GO-RIN zutsu.
 RI no shikarashimuru tokoro. RI no TŌZEN. SAKUBUN kaki-tori. SEI FUSEI. Na-
 dakaki SAKUSHA. GO ANSHIN. Uke-tsuke. SHŌJIKI no akiudo. Yaoya. MŌHATSU.

January.—A five yen note.—Very cheap sale, “selling at an enormous reduction.”—Prices clearly marked, and no overcharges.—No admittance to tradesmen except such as have the *entrée* of the house.—A human being is not a stock or a stone (“after all, we are made of flesh and blood”). Notice here and elsewhere the, so to say, argumentative force of 非, differing from the simple negation expressed by 不.—(Money) ten YEN, twenty-three SEN, one RIN, and five MŌ. In Japanese it is usual thus to prefix the word KIN, “money,” which English idiom rejects as superfluous.—To buy that article at a high price.—Trade in old things,—odds and ends—(you will see this written up over certain shops filled with cheap miscellaneous rubbish.)—The amount is thirty-one YEN, twenty-five SEN.—Three and a half *sen* apiece.—What reason decrees.—Conformity to reason.—Composition and dictation.—Proper or improper.—A celebrated author.—(Your) freedom from anxiety.—For *uke-tsuke* see “Colloq. Handbook,” Jap.—English Vocabulary at end.—An honest merchant. *Akiudo* is the same as *akindo*, but slightly more elegant. Both are corruptions of *akibito*.—A greengrocer. *Ho* (now pronounced *o* in compounds) is an archaic word signifying “a hundred;” but why a greengrocery should have been styled an “eight hundred house” remains obscure.—The hair (of the head).

216 里	211 校	206 請	201 甲
217 程	212 道	207 合	202 乙
218 長 し	213 路	208 尋	203 丙
219 異 なる	214 町	209 常	204 丁
220 番	215 村	210 學	205 雖

TRANSLITERATION. 201-4. Kō, OTSU, HEI, TEI.—205. *Iedomo*.—206-7, *Uke-au*.—208-11. JINJŌ GAKKŌ.—212-3. DŌRO.—214-5. CHŌSON.—216-7. RITEI.—218. *Nagashi*.—219. *Kotonaru*.—220. BAN.

TRANSLATION AND NOTES.—201-4. The student will find these four easy characters, for which there is no precise English equivalent, commonly used in enumerations, as we say “Firstly, . . . secondly, . . . thirdly, . . . and fourthly,” or “A, B, C, and D.” There are six others of the same kind; but they are much less commonly employed, and are therefore not given till a later stage of the student’s progress. The whole series of ten characters, called JIK-KAN, 十幹, or the “ten celestial stems,” belongs originally to Chinese astrology. The use to which it is still put in Japan for the purpose of computing time is explained in the present writer’s *Things Japanese*, S. V. *Time*, and with still greater detail in the Introduction to Bramsen’s *Japanese Chronological Tables*, a work of great research and too little known.—205. Although.—206. To receive.—207. Generally occupies, as here, the second place in a compound, while 61, also read *au*, occupies the first, e. g. in *ai-tagai*, *ai-kawarazu*.—208-11. Ordinary school. The Jap. translation of No. 208 is *tazuneru*, “to enquire,” which seems to have nothing to do with “ordinary,” the signification of the compound. No. 209, on the other hand, is translated *tsune ni*, which agrees well. Notice 子, “child,” at the bottom of No. 210, whose Jap. reading is *manabu*, “to learn,” most learning being done in childhood.—212-3. Road, way. Either character is read indifferently *michi* in Japanese. Notice 足, “foot,” as an appropriate constituent element in the second.—214. An urban district or ward, a street, a measure of distance of which there are thirty-six in the *ri*, equalling about 120 yards English. When denoting a street-name, this character is often replaced by No. 204 for shortness’ sake.—215. Village.—216. When read RI, it means a Jap. league of $2\frac{1}{2}$ miles English. Read *sato*, it means “village.” 216-7 together, read RITEI, mean “number of miles,” “distance by road.” 216 and 184 (RIN) may be remembered by each other’s help.—218. Long.—219. To differ.—220. Number (so and so).

READING LESSON.

番外。道理。大同小異。
 何番地。下六番町廿
 番地。氷川尋常小學
 校。然りと雖ども。無
 理非道。花見。非常の
 大火。今日賣切。百里
 と行く者九十九里と
 以て半とす。御者と
 馬丁。甲乙丙の三人。
 當所より何里なる
 や。三里十五町程。乙
 女。掛合。請取。入用。造
 作附貸家。品行。及第。
 理事。長男次女。入札。

BANGWAI. DŌRI. DAIDŌ SHŌI. *Nam-BANCHI.* Shimo ROKU BANCHŌ NI-JŪ BANCHI.
Hikawa JINJŌ SHŌ-GAKKŌ. *Shikari to iedomo.* MURI HIDŌ. *Hanami.* HIJŌ no TAIKWA.
 KONNICHI *uri-kire.* HYAKU-RI *wo yuku mono,* KU-JŪ-KU-RI *wo motte nakaba to su.* GYOSHA *to*
 BATEI. KŌ, OTSU, HEI *no* SAN-NIN. TŌSHO *gori nan-ri naru ya?* SAN-RI, JŪ-GO CHŌ *hodo.*
Otome. *Kake-ai.* *Uke-tori.* NYŪYŌ, or *iriyō.* ZŌSAKU *tsuki kashi-ya.* HINKŌ. KYŪDAI.
 RIJI. CHŌNAN JI-JO. NYŪSATSU.

Extra.—Reason, propriety.—Very little difference (lit. “great same, small differ,”—a neat Chinese phrase).—What number (of a street)?—No 20, Shimo Roku Banchō (Banchō is the name of a small district in Tōkyō.—The Hikawa Ordinary Primary School. (*Hikawa* is the name of a part of Tōkyō. It means lit. “ice river,” *hi* being an archaic word for “ice,” now called *kōri*; conf. *hieru*, “to be chilly”).—Nevertheless (lit. “though it is so,” *shikari* standing for *shika ari*.—Injustice and cruelty.—Going to see the blossoms.—An exceptionally large fire.—All sold out to-day.—He who goes a hundred leagues must consider ninety-nine leagues to be half-way, —a prudent proverb, like our “Don’t crow till you are out of the wood.” *To su* may here be considered to stand for *to su-beshi*.—Coachman and groom. We here have 御 in its original sense, of driving; thence it gained the signification of governing, Imperial, and finally honourable, its now most common acceptance. BA-TEI is a literary equivalent of the Colloquial word BETTŌ, which is written with quite different characters.—Three people, A, B, and C.—How many RI is it from this place?—About three RI and fifteen CHŌ.—A maiden.—Consultation.—A receipt. The two *uke*’s, 請 (No. 206, Chinese sound *sei*) and 受 (No. 193 Chinese sound *ju*) are interchangeable in Japan in the sense of “to receive.”—Needed.—House to let with fixtures.—Conduct, behaviour.—Passing an examination.—Superintendence.—The eldest son and second daughter.—Offering a tender, making a bid.

236 引 く	231 各	226 開 く	221 戶
237 住	232 尺	227 間	222 門
238 居	233 寸	228 才	223 問 ふ
239 主	234 言	229 面	224 聞 く
240 客	235 語	230 他	225 閉 る

TRANSLITERATION.—221. *To*.—222. *MON*.—223. *Tou*.—224. *Kiku*.—225. *Tojiru*.—
 226. *Hiraku*.—227. *Aida* or *KEN*.—228. *Sai*.—229. *MEN*.—230. *Ta*.—231. *Ono-ono*.—
 232. *SHAKU*.—233. *SUN*.—234-5. *GEN-GYO*.—236. *HIKU*.—237-8. *JŪ-KYO*.—239. *Aruji*.
 —240. *KYAKU*.

TRANSLATION.—221. Door.—222. Gate.—223. To ask.—224. To hear.—225. To shut.—226. To open.—227. Read *aida*, “while;” read *KEN*, a measure of six feet.—
 228. Ability, talent.—229. Surface, a mask.—230. Other.—231. Each.—232. A foot (measure).—233. Inch.—234-5. Speech, words.—236. To pull.—237-8. Inhabiting, lit. residing and being (in).—239. The master of a house, host.—240. Guest.

NOTES.—Nos. 221—7 are excellent examples of picture-writing,—first (221) a single door, then (222) two doors swung together to form a gateway. Next 223 shows us the mouth at the gate, “enquiring;” 224 the ear at the gate, that is, “listening,” “hearing.” Comparing 225 with 228, it may be asked by “ability at the gate” should mean “to shut.” The answer is that 才 here stands by abbreviation for 材, “timber,” (to be given later as No. 1471, and therefore not to be memorised now) the very thing with which to barricade a gate. No. 227, the sun in the gate, naturally represents a space of time, “while,” and somewhat less appropriately a space measure. The rationale of No. 226 is a little more difficult; it will be best to take the character on trust.—232. Though English usage forces us to render *shaku* by “foot,” the character originally represents an outstretched hand. The extended thumb and little finger, with the three others together in the middle, can still be discerned.—236 can be easily remembered by comparing it with No. 170, “a bow,” which is the chief thing primitive men are in the habit of pulling.—239 and 237 can be remembered by each other’s help, the “master of a house” naturally being the “man” who “inhabits” it.

READING LESSON.

自他。言行一致し難し。門番。門前。人間。萬事金の世の中。天地人三才。一里六町四十間五尺三寸。古本買入所。一と聞て十と知る。讀賣新聞。見物人山の如し。番町に居て番町知らず。去る十九日開店せり。各一尺四寸五分。他人。氷問屋。間口五間の店。主人と客六人。世間。弓と引く。上戸。下戸。客間。食間。同居。面前。字引。

JITA. GENKŌ ITCHI *shi-gatashi*. MOMBAN. MONZEN. NINGEN BANJI *kane no yo-no-naka*. TEN CHI JIN SAN-SAI. ICHI-RI, ROKU-CHŌ, SHI-JIK-KEN, GO-SHAKU, SAN-ZUN. *Furu-hon kai-ire-dokoro*. ICHI *wo kiite*, JŪ *wo shiru*. “*Yomi-uri SHIMBUN*.” KEMBUTSU-NIN *yama no gotoshi*. BANCHŌ *ni ite*, BANCHŌ *shirazu*. Saru (or sannuru) JŪ-KU-NICHI KAITEN *seri*. Ono-ono IS-SHAKU, SHI-SUN, GO-BU. TANIN. *Kōri-don-ya*. Maguchi *go-ken no tana*. SHUJIN *to KYAKU ROKU-NIN*. SE-KEN. *Yumi wo hiku*. JŌGO. GEKO. KYAKUMA. SHOKUMA. DŌKYO. MENZEN. Ji-biki.

Self and others.—It is hard to make words and actions agree.—A gate-keeper.—In front of the gate—A world in which money rules everything.—The three powers (who rule all things), viz Heaven, Earth, and Man.—One RI, 6 CHŌ, 40 KEN, 5 feet, and 3 inches.—Second-hand books bought here.—To know all by hearing a part,—a proverb applied to mental acuteness. To the Far-Easterns, as thorough-going decimal system men, “ten parts” mean the whole of a thing.—The “*Yomi-uri Newspaper*” (see *Things Japanese*, Article *Newspapers*, for the origin of the name).—The sightseers were like a mountain,—a phrase used of great crowds at a fair, a theatre, etc.—To live in BANCHŌ (a district of TŌKYŌ), and not know one’s way about it,—a proverbial expression derived from the labyrinthine tortuousness of its lanes in early days, and its thickly clustering buildings where the *hatamoto* and GO-KENIN dwelt crowded together.—The shop (bank, etc.) was opened on the 19th (lit. on the gone-away 19th).—Each one foot four and a half inches (long). BU is a corruption of BUN, the proper and original reading of the character 分, No. 84.—Another person, a stranger.—An establishment for wholesale trade in ice. *Don* here stands for *ton* and *ton* for *toi*, from *tou*, “to ask,”—what a catalogue of changes! A wholesale establishment is one where the dealers come to “ask” after the merchandise they deal in.—A shop with thirty feet frontage.—The host and six guests.—The world.—To draw a bow.—A tippler.—A total abstainer.—A drawing-room.—A dining-room.—Dwelling together.—Before one’s face, in the presence of.—A dictionary.

256 差	251 奉	246 君	241 吾
257 支	252 存	247 每	242 我
258 久	253 別	248 度	243 等
259 方	254 紙	249 難	244 汝
260 元	255 申	250 有	245 貴

TRANSLATION AND NOTES.—241. I.—242. Another character for “I,” which, with 243 appended, signifies “we.”—244. Thou.—245-6. You, lit. exalted prince.—247-252. Every time thankful (lit. difficult to be) reverentially think, i.e. “I am constantly filled with respectful gratitude for all your favours.” Notice that 難, the character for *kataku*, is written before 有 the character for *ari*, and that a similar transposition takes place in the case of *Zonji-tatematsuru*. This little sentence gives a foretaste of the Epistolary Style, in which also the next five characters are very frequent, viz. 253-4, lit. “different paper,” signifying an enclosure, while 255 means “to say,” and 256-7 “an impediment,”—e. g. to keeping an engagement.—The last three characters on the page are miscellaneous ones in very common use, 258 signifying “long” (of time), 259 “side,” and 260 “origin.”

天知る地知る子
知る我知る。正月
元日。別紙の通り。
差支有之。參上難
致。四里四方。次男
は別家して品川
に住居す。甲は明
白なれども乙は
至て見分け難し。
如何いかにともせん方
なし。平等差別。新
聞紙。君と見ざる
こと久し。紙の白
きは雪の白きが
如し。他日。人の心
の同トからざる
こと其面の如し。
製紙場一寸。

TEN shiru, CHI shiru, SHI shiru, ware shiru. SHŌGWATSU GWANJITSU. BESSHI no tōri. Sashi-tsukae kore ari, SANJŌ itashi-gatashi. YO-RI SHI-HŌ. JINAN wa BEKKE shite, Shinagawa ni JŪKYŌ su. KŌ wa MEIHAKU naredomo, OTSU wa ittate mi-wake-gatashi. Ikan to mo sen kata nashi. BYŌDŌ SHABETSU. SHIMBUN-SHI. Kimi wo mizaru koto hisashi. Kami no shiroki wa, yuki no shiroki ga gotoshi. TAJITSU. Hito no kokoro no onajikarazaru koto, sono omote no gotoshi. SEISHIBA.—IS-SUN, also read chotto.

(The first sentence of the above will be at once translated and explained by the following quotation from Mayer's "Chinese Reader's Manual:")

"[Yōshin, 楊震, a Chinese worthy of the 2nd century after Christ,] refusing on one occasion a thank-offering of ten bars of gold, which was pressed on him by a protégé under cover of night, he refused the gift, saying in reply to the assurances of the would-be giver: 'Heaven knows it, earth knows it, you know it, I know it: how say you that none will know it?' This noble instance of integrity is called 楊震の四知 YŌSHIN no SHICHI, or "Yōshin's four knowings," and is used to rebuke the paltry excuse that "no one knows," so often alleged in palliation of wrong-doing.—

The 1st. January.—Lit. "different paper's way," i. e., as you will see by the enclosed.—I am prevented from calling on you (Epist. Style). Notice the two cases of inversion,—*kore² ari¹* and *itashi²-gatashi¹*.—Four RI (=10 miles) square,—said to be the area of Tōkyō.—The second son has founded an independent family, and resides at Shinagawa,—instead of remaining as a comparatively insignificant unit in his father's house. Such a step is not taken without due deliberation and formal permission in Far-Eastern lands, where the family counts for so much more than the individual, and where young married couples do not by any means set up for themselves as a matter of course.—

A is clear, but B is extremely difficult to make out.—There is absolutely nothing to be done.—Identity or distinction, there being or not being a difference. HEITŌ would seem a more natural reading of the characters 平等 than BYŌDŌ; this latter is the "Go-on" pronunciation (see Section XI for this technical term).—A newspaper.—It is long since I saw you.—The paper is as white as snow.—Some other day (in the future).—Men's hearts are as unlike as their faces.—A paper manufactory.—一寸, read IS-SUN means "one inch;" read *chotto*, it means "just a little."

276 在 る	271 置	266 先	261 吉
277 成 る	272 場	267 頃	262 凶
278 乘 る	273 略	268 朝	263 得
279 己	274 記	269 夕	264 失
280 已 に	275 是	270 個	265 故

TRANSLITERATION.—261-2. KIKKYŌ.—263-4. TOKUSHITSU. — 265. *Yue*. — 266-7. *Sakigoro*.—268-9. CHŌSEKI or *asa-yū*.—270. Ko or KA.—271-2. *Okiba*. —273-4. RYAKKI.—275. *Kore*.—276. *Aru*.—277. *Naru*. — 278. *Noru*.—279. *Onore*.—280. *Sude ni*.

TRANSLATION AND NOTES.—261-2. Lucky and unlucky.—263-4. Gain and loss ; 263 is read *uru* (Colloq. *eru*), “to receive;” 264 is read *ushinau*. Its downstroke comes out at the top, whereas that of No. 171, “arrow,” does not.—265. Cause, because.—266-7. Former period, a little while ago.—268-9. Morning and evening.—270. An auxiliary numeral, see “Colloq. Handbook,” ¶ 159. This character is also written 箇.—271-2. A place (272) to put (271) something.—273-4. An abridged description, an epitome.—275. This. Compare No. 40, which is more used of real things and very often with the reading *kono*, whereas 是 is often used in an abstract sense.—276. To be.—277. To become. Notice that 在 signifies simply “to be,” —e. g. in a place, whereas 有 (250) signifies “there is,” “have got,” and 也 (No. 300) is the copula at the end of the sentence, and is often meaningless and simply ornamental. *Naru*, “to become” (277) is quite different. Its conclusive present is *naru*, regularly following the first conjugation,—*conf.* paradigm on p. 16.—278. To ride, to be on.—279 means “self;” 280 means “already.” As a *memoria technica* for distinguishing these two closely similar characters, observe that the left side of self is open, whereas that of “already” is closed, because “already” indicates past time, which is done with, closed, finished.

READING LESSON.

吉日。毎朝新聞を讀む。物置。事故。世間の出來事は、略は新聞にて知ることを得。此れより下乗すべし。先日君の家に行きしとき、御不在なりしゆゑ、御日に掛らざりき。學ばざる小供は、成長の後無用の人たるべし。門人に毎朝四書を讀ましめ、毎夕弓を引かしむ。是非。自業自得。日記。異母弟。天道。是非か。一得あれば一失あり。

KICHINICHI. MAICHŌ SHIMBUN *wo yomu.* Mono-oki. JIKO. SEKEN *no deki goto wa, hobo SHIMBUN nite shiru koto wo u.* Kore yori GEJŌ *su-beshi.* SENJITSU *kimi no ie ni yukishi toki, GO FUZAI narishi yue, on me ni kakarazariki.* Manabazaru kodomo wa, SEICHŌ *no nochi MUYŌ no hito taru-beshi.* MONJIN *ni MAICHŌ "SHISHO" wo yomashime, MAIYŭ yumi wo hikashimu.* ZEHI. JIGŌ JITOKU. NIKKI. IBO-TEI. TENDŌ *ZE ka HI ka?* IT-TOKU *areba IS-SHITSU ari.*

A lucky day.—I read the newspaper every morning.—An outhouse (used to put things in).—Cause, reason.—One can obtain information about almost all that happens in the world from the newspapers.—(Riders) must dismount here.—When I went to your house the other day, I did not see you because you were not at home. (Notice the two Attributive pasts in *shi* and the Conclusive past in *ki*, according to the paradigm on p. 18).—Children who do not study will be useless men when they grow up.—He makes his pupils read the "Four Books" every morning, and practise with the bow every evening. (The "Four Books" of the Confucians are the "Great Learning" 大學, the "Doctrine of the Mean" 中庸, the "Confucian Analects" 論語, and "Mencius" 孟子. The Confucian training is not scholastic merely:—military and gymnastic exercises are deemed worthy to occupy a portion of the disciple's time.)—So or not, right and wrong.—One's own doing, getting just what one deserves, lit. "self deed, self get."—A diary.—A (younger) brother by a different mother.—Are Heaven's ordinances just or unjust?—[Every action] has its advantages and its drawbacks.

296 社	291 云	286 皇	281 帝
297 佛	292 々	287 洋	282 國
298 閣	293 號	288 和	283 宮
299 能 ふ	294 号	289 漢	284 殿
300 也	295 神	290 由	285 共 に

TRANSLITERATION.—281-2. TEIKOKU.—283-4. KYŪDEN.—285. *Tomo ni*.—286-7. KŌ-YŌ.—288-9. WA-KAN.—290. *Yoshi*, also *yoru*.—291-2. UN UN, but general pronounced *unnun*.—293. Gō.—294. Gō.—295-6. JINJA.—297-8. BUK-KAKU.—299. *Atau*, also *yoku*.—300. *Nari*.

TRANSLATION AND NOTES.—281-2. Lit. “emperor country,” i.e. empire, specifically the supreme empire of Great Japan, as contrasted with all other countries, which are of course insignificant by comparison. 國 alone is read *kuni*.—283-4. A palace, 283 which is read *miya*, and 284 read *tono*, each having separately the same signification. 284 is also read *dono*, and then means “Mr.” 宮殿 also means a “Shintō Shrine,” as the ideas of the abode of a god and the abode of the sacred, heaven-descended monarch easily pass into each other.—285. Together,—easily remembered as part of 284 and by the jingle of *tono* and *tomo*.—286. Imperial (i. e. Japanese) and ocean (i. e. trans-oceanic, European, foreign).—288-9. Japanese and Chinese.—290. Cause, subject, hence to rely or depend on.—291-2. And so on, etc. (when quoting another’s words.) 292 is not properly a character, but rather of the nature of a diacritical mark, which serves to show that the preceding character is doubled. Some see in it a corruption of 上 “above,” as much as to say “the same as above,” “ditto.”—293. Number (so and so); 294 is a common abbreviated form. Many write it 号.—295 is *kami*, a Shintō god or goddess; 296 is *yashiro*, a Shintō temple; the two together make JINJA, also a Shintō temple.—297 is *hotoke*, a Buddha; 298 is *taka-dono* a lofty edifice; the two together make BUK-KAKU, a Buddhist temple.—299. To be able, well.—300. One of the verbs for “to be;” see p. 78.

READING LESSON.

皇帝。殿下。閣下。皇國。和
 文の名家。漢文を作る
 こと難し。大日本帝國。
 和漢洋。内閣。第二號。第
 四十九號。日本及西洋
 諸國。當今神田小川町
 に住居す。和洋製本所。
 其由來を尋ぬるに。今
 と去ること三十年前
 は、洋學を學ぶ人多か
 らず。神道。八百萬の神。
 天に口なし人を以て云
 はしむ。西洋人。朝夕共
 不在なり。才能。これよ
 り、右たうがしま道、左
 みやのした道

KŌTEI. DENKA. KAKKA. KŌKOKU. WABUN no MEIKA. KAMBUN wo tsukuru koto katashi. DAI NIHON TEIKOKU. WA-KAN-YŌ. NAIKAKU. DAI NI-GŌ. DAI SHI-JŪ-KU-GŌ. NIHON oyobi SEIYŌ SHOKOKU. TŌKON Kanda Ogawa-machi ni JŪKYŌ su. WA-YŌ SEIHON-JO. Sono YURAI wo tazunuru ni. Ima wo saru koto SAN-JŪ-NEN ZEN wa, YŌ-GAKU wo manabu hito ōkarazu. SHINTŌ. Ya-o-yorozu no kami. TEN ni kuchi nashi; hito wo motte iwashimu. SEIYŌ-JIN. CHŌSEKI to mo FU-ZAI nari. SAINŌ.

Kore yori { Migi, Dōgashima michi.
 { Hidari, Miyanoshita michi.

An Emperor.—His or Her Highness (said of princes and princesses).—His Excellency.—The Imperial country, i. e. Japan.—A celebrated writer of classical Japanese prose.—It is difficult to write Chinese prose.—The empire of Great Japan.—Japan, China, and Western countries.—The Cabinet (ministry).—No. 2.—No. 49.—Japan and the (various) countries of the West.—He resides at present in Ogawa Street, Kanda.—(Establishment for) bookbinding in Japanese and European style.—On enquiry into its origin (, I find that. . .).—Thirty years ago few people cultivated European learning.—(The) Shintō (religion).—The eight hundred myriad gods (of Shintō).—Heaven has no mouth; it employs men as its mouthpiece.—A European.—He is out morning and evening.—Talent.

From here { the right path (leads to) Dōgashima.
 { the left path (leads to) Miyanoshita.

(Mile-stones are often written thus, partly in *Kana*; but sometimes they are altogether in the Chinese character. It is usual for the names of bridges to be written up in characters at one end, in *Kana* at the other; characters and their reading may therefore be learnt by comparing the two.)

316 郵	311 許	306 皆	301 仕 る
317 便	312 規	307 樣	302 卽 ち
318 電	313 則	308 公	303 就 く
319 信	314 定	309 私	304 數
320 局	315 價	310 官	305 類

TRANSLITERATION.—301. *Tsukamatsuru*, also *shi*.—302. *Sunawachi*.—303. *Tsuku*.—304. *SŪ* or *kazu*.—305. *RUI*.—306-7. *Mina sama*.—308. *Ōyake*.—309. *Watakushi*. 310-11. *KWANKYO*.—312-13. *KISOKU*.—314-15. *TEIKA*.—316-20. *YŪBIN DEN-SHIN KYOKU*.

TRANSLATION AND NOTES.—301. Read *tsukamatsuru*, this is a respectful word for “to do,” used chiefly in the Epistolary Style. Read *shi*, it is the stem of *suru*, “to do,” and occurs as the first member of such compounds as 仕立 *shi-tate*, 仕出 *shi-dashi*, etc. By a curious coincidence, the Chinese sound is also *SHI*.—302. That is, namely.—303. To adhere to, to be with.—304. Number, numerous.—305. Sort, kind of.—306. All.—307. Read *sama*, “appearance,” also “Mr. ;” read *yō*, “way,” “manner.”—308. Public.—309. Private, selfishness, I. 公私 together is read *Kōshi*, public and private.—310-11. Official permission.—312-13. Laws. No. 313 alone is read *sunawachi*, like No. 302, but rather in the sense of “then,” “that being so.”—314-15. Fixed price. The difference between No. 200 and No. 315 is one of sound, 200 being *ne* or *choku*, 315 *atae* or *ka*. But both mean “price,” No. 200 also—indeed primarily—meaning “straight.”—316-20. Post and telegraph office, lit. “mail convenience—i. e. post.—and lightning truth (or tidings)—i. e. telegraph,—office.” These last characters, more particularly those for “post-office,” should be impressed on the memory by seeing them written up in every town and village.

READING LESSON.

郵便切手賣下所。御仕立
所。本局。支局。私立尋常
小學校。千客万來。火の
用心。信書一通。電信不
通。土足にて入場と許さ
ず。無類。上等。由來記。
親類。他見と許さず。事
業の成ると成らざると
は、信用の有無による。
定價金四十五錢。一時の
方便の爲め止むと得ず
云々。和學者。漢學者。洋
學者。御不用品高價買
入。魚類。和洋小間物店。

YŪBIN-gitte uri-sage-JO. On shitate-dokoro. HONKYOKU. SHIKYOKU. SHIRITSU JINJŌ
SHŌGAKKŌ. SEN-KYAKU (or KAKU) BAN-RAI. Hi no YŌJIN. SHINSHO IT-TSŪ. DENSHIN FUTSŪ.
DOSOKU nite NYŪJŌ wo yurusazu. MURUI. JŌTŌ. YURAIKI. SHINRUI. TAKEN wo yurusazu.
JIGYŌ no naru to narazaru to wa, SHIN-YŌ no UMU ni yoru. TEIKA, KIN SHI-JŪ-GO-SEN. ICHI-JI no
HŌBEN no tame yamu wo ezū, UN-UN. WAGAKU-SHA. KANGAKU-SHA. YŌGAKU-SHA. GO FUYŌ-HIN
KŌKA kai-ire. GYORUI. WAYŌ komamono TEN.

Place for the sale of postage-stamps. (This and several of the following will be frequently seen written up in public places.)—Tailoring establishment.—Main office.—Branch office.—Private ordinary primary school.—May a thousand guests come a myriad times. (This and the next are very common on either side of the paper lanterns hung outside inns.)—Beware of fire.—One letter (written communication).—Telegraphic communication interrupted.—No one allowed to enter with muddy feet.—Incomparable.—First class.—A written account of the origin and fortunes (e. g. of a temple).—Kinsfolk.—Strangers are not permitted to look.—The success or failure of the enterprise depends on (the presence or absence of) credit.—(Fixed) price, 45 SEN.—In pursuance of a temporary expedient, I have unavoidably, etc., etc.—A Japanese scholar, i. e. one learned in the archaic native language and literature.—A Chinese scholar.—One learned in European languages (or sciences).—We will purchase at a good price any articles you do not require.—(Various sorts of) fish.—Shop for the sale of Japanese and foreign sundries.

336 必	331 殘	326 若	321 權
337 悉 く	332 念	327 加	322 利
338 省	333 或 は	328 減	323 義
339 付 き	334 初	329 登 る	324 務
340 夜	335 發	330 留 る	325 老

TRANSLITERATION.—321-2. KENRI.—323-4. GIMU.—325-6. RÖNYAKU.—327-8. KAGEN.—329. Noboru.—330. Todomaru.—331-2. ZANNEN.—333. Aruiwa.—334. Hajime.—335. HATSU.—336. Kanarazu.—337. Kotogotoku.—338. SHÖ.—339. (Ni) tsuki.—340. Yoru.

TRANSLATION AND NOTES.—321-2. Rights.—323-4. Duties.—325-6. Old and young.—327-8. Increase or decrease.—329. To ascend.—330. To stop.—331-2. Regret.—333. Or else, perhaps. This character is best remembered together with No. 282, 國, of which it forms the inner portion.—334. The beginning.—335. Bursting forth, beginning.—336. Positively,—same as No. 81 plus one downward stroke.—337. All without exception.—338. A government department (in compounds such as ^{KAIGUNSHO} *Kaigunshō*, the Navy Department).—339. With reference to. Comparing Nos. 198 and 303 with this one, it will be seen that *tsuku* is written with different characters according to its slightly varying meanings.—340. Night.

READING LESSON.

天の時。地の利に如かず。地
 の利は人の和に如かず。自由
 の權。毎月發行。念佛。内務
 省。外務省。十五夜の月は圓
 し。月夜。事務所の受附。言
 ふ所。悉く行ふことは難し。男
 女同權。何々の宮殿下。必定。
 念の爲め。今日は存外數多の
 客來にて、外出するを得ざり
 き。宮内省。知らざるを知ら
 ずとせよ、是れ知れるなり。
 書留郵便。安物買の錢失ひ。
 皇居。家主。地主。相場。口
 錢。乗合馬車。別當。老若男
 女と問はず。若年の頃。老少
 不定。登山。

TEN *no toki wa*, CHI *no RI ni shikazu*; CHI *no RI wa hito no KWA ni shikazu*. JIYŪ *no KEN*. MAIGETSU HAKKŌ. NEMBUTSU. NAIMUSHŌ. GWAIMUSHŌ. JŪ-GO-YA *no tsuki wa marushi*. Tsuki-yo (OR GETSU-YA). JIMUSHO *no uke-tsuke*. Iu tokoro kotogotoku *okonau koto wa katashi*. NANNYO DŌKEN. Nani-nani *no Miya DENKA*. HITSUJŌ. NEN *no tame*. KONNACHI *wa*, ZONGWAI *amata no KYAKURAI nite*, GWAISHUTSU *suru wo ezariki*. KUNAISHŌ. Shirazaru *wo shirazu to se-yo!* Kore *shireru nari*. Kaki-tome YŪBIN. Yasumono-kai *no zen-ushinai*. KŌKYO. Ienushi. Jinushi. Sōba. KŌSEN. Nori-ai BASHA. BETTŌ. RŌNYAKU NANNYO *wo towazu*. JAKUNEN *no koro*. RŌSHŌ FUJŌ. TOSAN.

Lit. "Heaven's times are not equal to Earth's advantages, Earth's advantages are not equal to Man's concord," i. e. Occasions that arise count for less than situations that persist, and these for less than that moral strength which inheres in the union of virtuous men. See Section XI for the whole chapter in Mencius where these often-quoted words appear.

The right of freedom.—Published monthly.—Invoking Buddha.—The ministry of the interior.—The foreign office.—The moon is round on the 15th day (old lunar calendar).—A moonlight night.—The porter's lodge of the office.—It is difficult to perform all that one says.—Women's rights (lit. "man woman same power").—His Imperial Highness Prince so-and-so. (Notice that UN-UN is used at the end of a clause, *nani-nani* at the beginning).—Absolutely decided.—For form's sake.—I was not able to go out to-day, owing to a number of unexpected visitors.—The Imperial Household department.—Recognise that you know not what you do not know: this is true knowledge (Confucius).—Registered post.—Buy cheap and waste your money (a proverb).—The Imperial abode.—The owner of the house.—The owner of the land.—The market rate, rate of exchange.—Brokerage, commission.—An omnibus.—The word BETTŌ, now used of a common groom, formerly denoted and still denotes in literature a certain grade among Shintō officials, also the steward of an Imperial prince.—Without distinction of age or sex.—In my young days.—Neither old nor young can be certain (when they will die).—A mountain ascent.

356 免	351 廣	346 政	341 兵
357 狀	352 告	347 反	342 卒
358 幾	353 返	348 對	343 夜
359 未	354 報	349 張	344 服
360 末	355 假	350 替	345 氏

TRANSLITERATION.—341-2. HEISOTSU.—343-4. IFUKU.—345. Uji.—346. Maturigoto.—347-8. HANTAI.—349-50. Hari-kae.—351-2. KōKOKU.—353-4. HEMPŌ.—355-7. Kari-MENJŌ.—358. KI or Iku?—359. Imada.—360. Sue.

TRANSLATION AND NOTES.—341-2. Soldiers.—343-4. Garments.—345. Surname, Mr.—346. Government.—347-8. Contrary.—349-50. Lit. “to stretch (and) exchange,” i. e. to re-cover an umbrella, to paste new paper on a lantern or a SHŌJI.—351-2. Lit. “broadly (*hiroku*) publish (*tsugeru*),” i. e. an advertisement.—353-4. Reply, requital. Remember the difference between 反 HAN and 返 HEN by this *memoria technica*, that HAN, as coming earlier than the other in alphabetic order, has the simpler form.—355. Borrowed, i. e. temporary; 356-7, passport; the three together signify a temporary charter. 假 is metaphorical only, and cannot be used for the actual borrowing of money, etc., like No. 454. 免 is read *yurusu*, “to allow.”—358. How many?—359. Still, not yet.—360. End. 359 and 360 differ from each other only in the comparative length of the two horizontal strokes. The difficulty of recollecting this is solved by the doggerel verse quoted in the attached exercise, which also supplies a *memoria technica* for distinguishing 賣 “to sell,” from 買 “to buy.”

READING LESSON.

衣食住。出張所。書狀。兩
替店。報知。片假名。末は
上、未は下の長さなり、賣
るはあるなり、買はなき
なり。本末。未定。何卒。和
服仕立所。幾年前の事な
りしや。報告。馬の耳に念
佛。郵便爲替。我田へ水と
引く。處替れば品替る。本
號目次。發足。風聞。言文
一致。年中行事。飲水。貸
家の張札。政治家。若しく
は。氏名。諸氏。登りて見
れば。

I-SHOKU-JŪ. SHUTCHŌ-SHO, or *debari*-SHO. SHOJŌ. RYŌgae-TEN. HŌCHI. *Katakana*.

Sue wa kami,
Imada wa shita no
Nagaki nari.

Uru wa aru nari,
Kau wa naki nari.

HOMMATSU, or *moto sue*. MITEI. *Nani to zo* (=Colloq. *dōzo*). WAFUKU *shitate-dokoro*. Iku-NEN-ZEN *no koto narishi ya?* HŌKOKU. *Uma no mimi ni* NEMBUTSU. YŪBIN-kawase. *Waga ta ye mizu wo hiku. Tokoro kawareba, shina kawaru.* HONGŌ MOKU-JI. HOSSOKU. FŪBUN. GEMBUN ITCHI. NENJŪ GYŌJI. *Nomi-mizu. Kashi-ya no hari-fuda.* SEIJI-KA. *Moshiku wa.* SHIMEI. SHOSHI. *Noborite mireba.*

Raiment, food, and lodging.—An outlying station, or branch office.—A letter (epistle).—An exchange shop.—Information, tidings.—The *Katakana* (syllabary, see Sect. VII).—"The character for *sue* has the long stroke above, that for *imada* has it below; that for *uru* has (the heading 土), that for *kau* has it not." This doggerel verse greatly facilitates recollection of the distinction between 未 *sue* and 未 *imada* on the one hand, and between 賣 *uru* and 買 *kau* on the other. Of course a person can only sell a thing when he has (*aru*) it; he buys what he has not (*naki*).—Beginning and end, the whole.—Undecided.—Please.—Native tailoring establishment.—How many years ago did it happen?—Informing, reporting.—Prayers in a horse's ears (*conf.* BANI TŌFŪ on pp. 63-4).—A post-office order.—To make the water flow into one's own rice-fields ("to look after No. 1," the simile being drawn from the system of rice-field irrigation, which requires for its success that the various peasant proprietors co-operate honestly).—Things change with places, less literally, so many places, so many manners,—a proverb.—Contents of the present number (of a magazine, etc.).—Setting out on a journey. (In this compound, the "Go-on" pronunciation HOTSU is generally preferred to the usual "KAN-on" pronunciation HATSU.)—A rumour.—Writing as one speaks (lit. speech written-composition one do), using the Colloquial for literary purposes,—a thing no Far-Eastern nation has yet done.—Drinking water.—A placard with "house to let."—A politician.—Perhaps, if. That the same character 若 should mean "young" (*wakai*, JAKU, NYAKU) and "perhaps" (*moshiku wa*) may seem strange; but the fact is so.—Surname and Christian name.—All the persons.—On mounting up and looking at it.

376 志	371 議	366 堂	361 善
377 病	372 論	367 宗	362 惡
378 氣	373 變	368 派	363 說
379 全	374 化	369 妙	364 教
380 快	375 身	370 法	365 會

TRANSLITERATION.—361-2. ZEN-AKU (mostly pronounced ZENNAKU).—363-4. SEKKYŌ.—365-6. KWAIDŌ.—367-8. SHŪHA.—369-70. MYŌHŌ.—371-2. GIRON.—373-4. HENKWA or HENGE.—375. SHIN or *Mi*.—376. *Kokoro-zashi*.—377-8. BYŌKI.—379-80. ZENKWAI.

TRANSLATION AND NOTES.—361-2. Virtue and vice, good and evil.—363-4. Lit. “explaining doctrine,” i. e. preaching.—365-6. An assembly hall, a church (building).—367-8. A sect.—369-70. A wonderful law (Buddhism is often so styled).—371-2. Discussion, argument.—373-4. Read HENKWA, change, transformation; read HENGE, metamorphosis (generally into some uncanny shape).—375. The body, self.—376. Intention.—377-8. Lit. “sick vapours,” i. e. disease.—379-80. Complete cure.

READING LESSON.

小説。病身。水掛論。青
年會。時事新報。萬朝
報。中外商業新報。文明
開化。言論の自由。電氣
の作用。善を行ふは人
間當然の義務なり。論
語。鳥居。山門。議長。帝
國議會。佛教。前世。後
世。未來。佛の御法。佛
法信者。即身是佛。常住
不變。諸行無常。教會。
造物主。宗教。有志者。
天變地異。神ならぬ身
の知る由もなし。知ら
ぬが佛。會社。天主教。
異教信者。上帝。

SHŌSETSU. BYŌSHIN. *Mizukake-ron*. SEINEN-KWAI. “JIJI SHIMPŌ.” “YOROZU CHŌHŌ.”
“CHŪGWAI SHŌGYŌ SHIMPŌ.” BUMMEI KAIKWA. GENRON *no* JIYŪ. DENKI *no* SAYŌ. ZEN *wo*
okonau wa, NINGEN TŌZEN *no* GIMU *nari*. “RONGO.” Torii. SAMMON. GICHŌ. TEIKOKU
GIKWAI. BUKKYŌ. ZENSE. GOSE. MIRAI. *Hotoke no mi nori*. BUPPŌ SHINJA. SOKUSHIN
ZEBUTSU. JŌJŪ FUHEN. SHOGYŌ MUJŌ. KYŌKWAI. ZŌBUTSU-SHU. SHŪKYŌ. YŪSHI-SHA. TEMPEN
CHI-I. *Kami naranu mi no shiru yoshi mo nashi*. *Shiranu ga hotoke*. KWAISHA. TENSU-KYŌ.
IKYŌ SHINJA. JŌTEL.

A novel.—A sickly person.—Useless recrimination.—A young men's association.—The "Jiji Shimpō" newspaper, lit. "new information concerning the events of the time." The next two also are names of Tōkyō newspapers.—"Morning information about everything."—"New information concerning home and foreign mercantile affairs." (Most of the electric light posts in Tōkyō have an advertisement of this paper.)—Civilisation.—Freedom of speech.—The way electricity acts. (Observe 作 SAKU, here read SA).—To practise virtue is the natural duty of mankind.—The "Confucian Analects," or Conversations (lit. "discussions and sayings") of Confucius, a celebrated Chinese classic.—A *torii*, or SHINTŌ gateway; *conf.* article so entitled in "*Things Japanese*," 3rd. edit., where it is shown that the characters 鳥居, lit. "bird-rest," do not truly convey the etymology of the word. The case is not isolated. Such foreign students as desire to make philological researches, must be on their guard against accepting the guidance of the characters as infallible; for in many instances the Japanese word existed previously, and a Chinese character was adapted to it later, often quite uncritically. Thus thickly set with pitfalls is the path of Far-Eastern philology.—The great front gate of a Buddhist temple. 山 = Buddhist temple, because such are often built on mountains.—A chairman or president.—The Imperial diet.—Buddhism.—A previous state of existence. (This and all the following, down to SHOGYŌ MUJŌ, are Buddhist expressions.)—The next world.—The future.—Buddha's holy law.—A believer in Buddhism, a Buddhist.—To attain to Buddhahood at once in the present corporeal life. (*conf.* Extract 59 in Chamberlain's "Romanized Japanese Reader," where, however, SHIN has been erroneously taken as 心 "heart," instead of 身 "body.")—Permanent and unchanging.—All things earthly are impermanent.—A religious association, a church (metaph.,—not a church *building*, which is 會堂 or 教會堂).—The Creator.—Religion.—One who volunteers in any cause.—Changes in the order of nature,—such portents and disasters as comets, earthquakes, etc.—Not being a god, I have no means of knowing,—a strong way of disclaiming all knowledge of some event.—Ignorance is bliss (lit. "not to know is to be a Buddha").—A company.—Roman Catholicism.—A heretic.—God (lit. the Supreme Emperor, our "King of Kings").

396 進	391 區	386 米	381 京
397 步	392 平	387 獨	382 都
398 改	393 民	388 府	383 橫
399 良	394 士	389 縣	384 濱
400 凡 そ	395 族	390 廳	385 英

TRANSLITERATION.—381-2. KYŌTO.—383-4. *Yokohama*.—385-6. EI-BEI.—387. DOKU.—388-390. FU-KEN-CHŌ.—391. KU.—392-3. HELMIN.—394-5. SHIZOKU.—396-7. SHIMPO.—398-9. KAI-RYŌ.—400. *Ōyoso* or *oyoso*.

TRANSLATION AND NOTES.—381-2. Kyōto. Each of these characters means “capital city,” “metropolis;” so does the compound, it being a favourite Chinese method of word-building thus to put synonyms together.—383-4. *Yokohama*, lit. “cross strand.” *Hama* is indifferently written 濱 or 濱.—385-6. 英國 EIKOKU, means “England;” 米國 BEIKOKU, means “America” (*conf.* No. 282); so EI-BEI together mean England and America. The reason for the choice of the character 英 EI, to transcribe the name of “England” is that in Chinese it is sounded *ying*, which is as near to “Eng” as a Chinaman can get. In Japanese mouths the likeness of sound is completely lost. 米, which means “hulled rice,” Jap. *kome*, is pronounced MI in Chinese, and this was considered sufficiently close to “me” the second syllable of “America.” Even this faint likeness, too, has been effaced in the Japanese pronunciation.—387. Germany, because DOKU sounds rather like “*Deutsch*.” The Jap. reading is *hitori*, “alone.—388-91. FU, “urban prefecture,” is the title applied to the government of the three capitals, TŌKYŌ, KYŌTO, and ŌSAKA. All the other (rural) prefectures are 縣 KEN. CHŌ is a term applied to various official boards, courts, and tribunals (the 耳 forming part of it suggests the “hearing” of cases). KU is a subdivision or district of a city.—392-3. “(Flat, i. e.) common people, a plebeian.—394 alone is *samurai*; 395 alone means a “tribe” or “sort;” the two together denote the *samurai* or gentry of Japan. Do not confound 士 *samurai*, with 土 *tsuchi*, “earth.” The latter appropriately has its lower line longer than the other, what is broadest being at the bottom. See also explanation given under No. 45.—396 is *susumu*, to advance; 397 is HO, a step; the two together make SHIMPO, progress.—398 is *aratameru*, to rectify; 399 is *yoshi*, good; the two together mean “to improve.”—400. Mostly, about.

READING LESSON.

皇族。貴族。外國人。
諸國商人。諸君。君
子。英佛。英米佛獨
士族。平民。横町。外
國語學校。横文字。
今春英米兩國より
日本見物の爲め數
多の客來れり。白
米商。良心。東京府
廳。東京横濱間。凡
べて人間社會の事
々物々、日夜片時
も學理の外に出づ
ることなし。米國
人。東京府下の人
口幾何なるや。凡

内。安。全。の。時。間。家。分。る。規。定。議。論。區。々。に。ふ。高。利。貸。せ。ん。と。思。て。明。日。出。立。天。氣。都。合。に。兵。卒。免。許。字。書。士。官。白。米。英。和。雪。の。如。き。上。間。に。當。る。四。町。四。十。三。は。日。本。の。一。里。英。國。の。一。里。な。る。べ。し。ろ。百。五。十。萬。

KŌZOKU. KIZOKU. GWAIKOKU-JIN. SHOKOKU *akindo*. SHOKUN. KUNSHI. EI-FUTSU. EI-BEI FUTSU-DOKU. SHIZOKU. HEIMIN. *Yoko-CHŌ*. GWAIKOKU GO-GAKKŌ. *Yoko-MOJI*. KONSHUN EI-BEI RYŌKOKU *gori*, NIHON KEMBUTSU *no tame, amata no KYAKU kitareri*. HAKUMAI-SHŌ. RYŌSHIN. TŌKYŌ FUCHŌ. TŌKYŌ *Yokohama* KAN. *Subete* NINGEN SHAKWAI *no JIJI BUTSU-BUTSU*, NICHIIYA HENJI *mo GAKURI no hoka ni izuru koto nashi*. BEIKOKU-JIN. TŌKYŌ FUKA *no JINKŌ iku-baku naru ya?* Oyoso HYAKU GO-JŪ-MAN *naru-beshi*. EIKOKU *no ICHI-RI wa*. NIHON *no JŪ-SHI-CHŌ* SHI-JŪ SAN-GEN *ni ataru*. *Yuki no gotoki* JŌ-HAKUMAI. EI-WA JISHO, SHIKWAN. HEISOTSU. MENKYŌ. TENKI TSUGŌ *nite*, MYŌNICHII (or *asu*) *SHUTtatsu sen to omou*. KŌRI-kashi. GIRON KU-KU *ni wakaru*. KITEI *no JIKAN*. KANAI ANZEN!

The Imperial family.—The nobility.—A foreigner.—Merchants from all provinces. (A phrase often to be seen written up on inns seeking the patronage of commercial travellers.)—Gentlemen! (in addressing an audience)—A superior man (a Confucian word not exactly translatable, but nearly equivalent to “virtuous gentleman”).—England and France. (“France” is written 佛國 FUTSU-KOKU, because 佛 more often BUTSU in Japanese, is pronounced FUH in China itself, and this FUH is the first syllable of FUH-LAN-SI, the nearest the Chinese can get to the sound of “France.”)—England, America, France, and Germany. A *samurai*, the gentry of Japan.—A common person.—A side street.—A foreign language school.—European writing, Roman letters.—Great numbers of tourists from England and America visited Japan this spring.—Shop for the sale of hulled rice.—Conscience.—The TŌKYŌ prefectural office.—Between TŌKYŌ and *Yokohama*.—There is nothing of any sort connected with human kind but comes at every moment of its existence within the domain of science.—An American.—How many inhabitants are there in the prefecture of TŌKYŌ?—There must be about 1,500,000. One mile English is equivalent to 14 CHŌ, 43 KEN Japanese.—Snow-white superior hulled rice.—An Anglo-Japanese dictionary.—An official.—A soldier.—A permit, a diploma.—I think of starting to-morrow if the weather is favourable.—Usury.—Many conflicting opinions were expressed.—The hour fixed upon.—Peace to the household!



READING LESSON.

百聞は一見に如かず。九牛の一毛。論語讀の論語知らず。
 東男に京女。住めば都。吾日々に三たび吾が身と省る。
 片假名。平假名。古事記。義士四十七人。本家。支店。分店。本日休業。小説貸本。宮内省御用。非賣品。
 官報。東京朝日新聞。都新聞。國民新聞。號外。廣告。
 京都。名古屋。甲府。宮の下。水戸。御殿場。品川。目黒。青山。神田。小石川。本所。七里が濱。横濱山手八十二番。神戸居留地。東京帝國大學。
 本多。高田。青木。久米。戸田。大山。濱田。木下。外山。吉川。中村。山口。村田。一川。高山。横山。和田。町田。山本。田中。吉田。宮川。黒田。石川。古田。内山。石田。中山。安田。内村。
 物理學。論理學。天文學。人類學。生物學。神學。心理學。生理學。數學。化學。幾何學。力學。地理學。進化論。政府。獨立國。共和政治。議事堂。治外法權。地方自治。民權。萬國公法。通商局。會計局。縣治局。土木局。

HYAKU-BUN *wa* IK-KEN *ni shikazu*. KYŪ-GYŪ *no* ICHI-MŌ. “RONGO” *yomi no* “RONGO” *shirazu*. *Azuma-otoko ni* KYŌ-onna. *Sumeba miyako*. *Ware hi-bi ni mi-tabi waga mi wo kaerimiru*.

Katakana. *Hiragana*. “KOJIKI.” GISHI SHI-JŪ-SHICHI-NIN. HONKE. SHITEN. BUNTEN. HONJITSU KYŪGYŌ. SHŌSETSU *kashi-hon*. KUNAISHŌ GO-YŌ. HIBAI-HIN.

“KWAMPŌ.” “TŌKYŌ *Asahi* SHIMBUN.” “*Miyako* SHIMBUN.” “KOKUMIN SHIMBUN.” GŌGWAI. KŌKOKU.

KYŌTO. *Nagoya*. KŌFU. *Miyanoshita*. *Mito*. GOTEMBA. *Shinagawa*. *Meguro*. *Aoyama*. *Kanda*. *Koishikawa*. HONJO. SHICHI-RI-ga-hama. *Yokohama yamate* HACHI-JŪ-NI-BAN. *Kōbe* KYORYŪCHI. TŌKYŌ TEIKOKU DAIGAKU.

HONDA. *Takata*. *Aoki*. *Kume*. *Toda*. Ōyama. *Hamada*. *Kinoshita*. *Toyama*. *Yoshikawa*. *Nakamura*. *Yamaguchi*. *Murata*. ^{ICHI}*Ichikawa*. *Takayama*. *Yokoyama*. *Wada*. *Machida*. *Yamamoto*. *Tanaka*. *Yoshida*. *Miyagawa*. *Kuroda*. *Ishikawa*. *Furuta*. *Uchiyama*. *Ishida*. *Nakayama*. *Yasuda*. *Uchimura*.

BUTSURI-GAKU. RONRI-GAKU. TEMMON-GAKU. JINRUI-GAKU. SEIBUTSU-GAKU. SHINGAKU. SHINRI-GAKU. SEIRI-GAKU. SŪGAKU. KWAGAKU. KIKI-GAKU. RYOKUGAKU. CHIRI-GAKU. SHINKWA-RON.

SEIFU. DOKURITSU-KOKU. KYŌWA SELJI. GIJIDŌ. CHIGWAI HŌKEN. CHIHŌ JIJI. MINKEN. BANKOKU KŌHŌ. TSŪSHŌ-KYOKU. KWAIKEI-KYOKU. KENJI-KYOKU. DOBOKU-KYOKU.

I. (Proverbial sayings.) Hearing a hundred times is not equal to seeing once.—One hair from nine cows,—not one hair from each, but only one out of the whole nine, i. e. something infinitesimal.—To have read the “Confucian Analects,” and not to know them.—A man from Eastern Japan and a Kyōto woman (are the handsomest). The exceptional reading of the character 東, properly *higashi*, as *Azuma*, is connected with a tradition regarding the hero Yamato-take, too long to relate here, which will be found in Murray’s “*Handbook for Japan*” under the heading of Karuizawa. *Azuma* is alternatively written 吾妻 “my wife,” in allusion to the same legend.—If you live in a place, it becomes the capital for you. (*Conf.* “*Colloq. Handbook*, ¶ 448.)—I examine myself thrice daily,—not exactly a proverb, but a saying of a Chinese philosopher quoted in the “Confucian Analects,” who humbly doubted his own faithfulness, sincerity, and learning.

II. (Miscellaneous.) The *Katakana* (syllabary).—The *Hiragana*. The “KOJIKI,”—the oldest extant Japanese book, dating from A.D. 712.—The Forty-seven Rōnins (lit. faithful *samurai*).—The principal establishment.—A branch office.—(Ditto.)—Closed (lit. rest business) to-day.—Circulating library for novels.—Patronised by the Imperial Household.—Not for sale.

III. (Newspapers.) The "Official Gazette," "Tōkyō Morning Sun Newspaper," "Metropolitan Newspaper," and "National Newspaper."—An extra (issue of a newspaper).—An advertisement.

IV. (Place-names and Addresses.) Kyōto, Nagoya, Kōfu, Miyanoshita, Mito, Gotemba, Shinagawa, Meguro, Aoyama, Kanda, Koishikawa, Honjo, Shichi-ri-ga-hama.—No. 82, the Bluff, Yokohama.—The Foreign Concession at Kōbe.—The Imperial University of Tōkyō.

V. (Surnames, as transliterated on page 99.)

VI. (Sciences.) Physics, logic, astronomy, anthropology, biology, theology, psychology, physiology, mathematics, chemistry, geometry, mechanics, geography, the doctrine of evolution.

VII. (Politics.) Government.—An independent country.—Republicanism.—The (houses of the) Diet.—Exterritoriality.—Local self-government.—Democracy.—International law.—The board of trade.—The bureau of finance.—The bureau of local administration.—The bureau of public works.

Such exercises as the above will make it clear that from even only 400 Characters, if properly chosen, an enormous mass of words belonging to all subjects, from the most familiar and trivial to the most abstruse, may be obtained. The single Characters are more than words. Rather do they resemble the roots of our European languages,—roots endowed with the power of vigorous growth and of sending out branches in all directions.

FIFTH SECTION.

ON THE STRUCTURE OF THE
CHINESE CHARACTERS.

FIFTH SECTION.

ON THE STRUCTURE OF THE CHINESE CHARACTERS.

Having travelled so far, we call a halt. Let the student carefully revise what he has learnt, demonstrating to himself his ability, not only to read the four hundred common characters given in the foregoing pages, but to write them. Then let him rest on his oars awhile, and look with us into the rationale of the subject. A firmer grip will thus be gained of past conquests, together with a clearer hope for the future. When he has read this short discussion through, let him set himself to memorise the new characters adduced in the course of it. They will be managed with comparatively little trouble.

The first point to become plain, after learning a very few characters indeed, and seeing them turned this way and that in the Exercises, is that each originally represents a word,—a Chinese word—sound and meaning complete. This is known technically as the “ON” 音, literally “sound,” of the character. Generally each character has also a fixed rendering into Japanese, which is termed its “KUN” 訓 or “explanation.” For instance, GETSU or GWATSU is the “ON,” *tsuki* the “KUN” of the character 月 “moon.” But how was the character itself obtained? Evidently, in such a case as this—and it is typical of the most ancient class of Chinese characters, on which the whole fabric of the written system was gradually reared—evidently by rudely imitating the shape of the object. From the actual shape of the lunar crescent to such a symbol as 月 is but a short way, especially when we learn that the process of time and the exigencies of the modern Chinese pencil have brought about the squaring of many strokes formerly curved. The old pictures can still be made out equally well in the case of 口 *kuchi*, “mouth;” 目 *me*, “eye,” both formerly round as in nature, but now squared; 山 *yama*, “mountain,” originally depicting three peaks; 田 *ta*, “rice-fields,” with the intersecting dykes; 弓 *yumi*, “a bow;” 井 *i[do]*, “a well,” and a few more, as already incidentally noticed in the previous section. But for others, whose resemblance to nature the wear and tear of ages has obliterated, we must have recourse to ancient authorities which have preserved records of the 古文 KOMON, or “old characters,” as they are termed. Such symbols as the following then become quite distinct, or at least sufficiently so to lend a powerful aid to the memory:—

子 *ko*, “child,” anciently 𠂔, the little creature’s head and arms being clearly visible, the legs perhaps swaddled together.

401
音
402
訓

403
井

女 *onna*, “woman,” anciently . She looks as if carrying some burden, woman’s usual fate in primitive social conditions. 母 *haha*, “mother,” anciently , is the same plus two dots for the breasts.

404

首

首 *kōbe*, “head,” anciently , a complete picture of the head and face,—hair and all.

405

鳥

馬

馬 *uma*, “horse,” anciently . Notice his sweeping tail and his four legs.

鳥

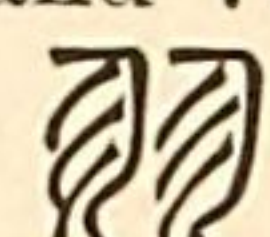
鳥 *tori*, “bird,” anciently . In the original form the perplexing likeness of “bird” to “horse” vanishes. 烏 *karasu*, “crow,” is the same as bird minus one stroke, apparently that for the eye (!), it having been anciently .

隹 *furu-tori*, another character for bird, anciently , apparently depicts some short-tailed species different from the long-tailed kind depicted in the preceding. It is not now used independently, though it enters into the composition of many other characters, as Nos. 205 and 249; *conf.* pages 68 and 74.

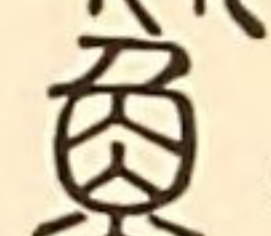
406

羽

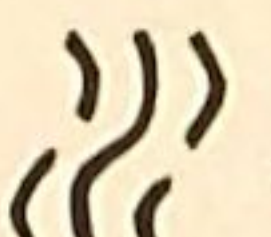
羽

羽 *hane*, “wings,” anciently .

魚

魚 *uwo*, “fish,” anciently , probably the picture of a carp.

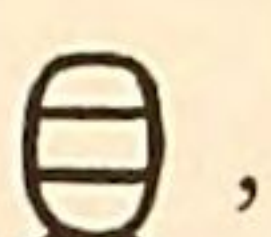
水

水 *mizu*, “water,” and 川 *kawa*, “river,” anciently, as it should seem, identical in such slight variants as , , and , all representing the ripples of flowing water.

407

貝

貝

貝 *kai*, “a shell,” anciently , a cowry or some such shell used for money.

408

火

火

火 *hi*, “fire,” anciently , representing flames rising up.

409

臼

臼

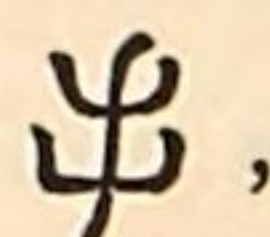
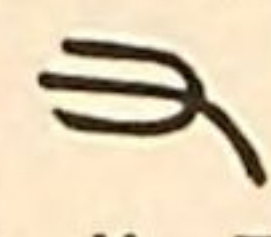
臼 *usu*, “a mortar,” anciently  or , showing the grain in it that is going to be ground.

竹

竹 *take*, “bamboo,” anciently , a picture of bamboos swaying in the breeze.

矢

矢 *ya*, “arrow,” anciently  or .

The human hand appears in a variety of forms. One is , the original of the modern character 手 “hand,”—its upper extremities depicting the five fingers. Another is 又, formerly written  and meaning “right hand,” but now come to be used in the sense of “also,” “again,” Jap. *mata*. ナ and 寸, which we shall meet with again later on are other variants. 寸 indeed we have already met with, it being No. 233 of our list, and having in modern times assumed the sense of “inch.”

410

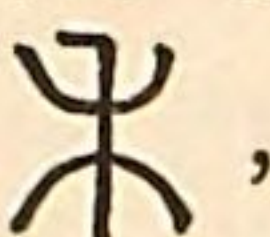
又

又

411

禾

禾

Various characters for “grain” testify to the importance of the cereals from the very earliest times:— 禾 *ine* or *nae*, anciently , “growing grain,” is the picture of a single plant with the ear hanging down.—齊, anciently , shows the heads of ripe grain standing evenly together, and in the alternative form  shows it standing together

412

齊

in stakes. This character has in modern use dropped its material signification, and has come to be employed metaphorically to mean *hitoshii*, "alike," and *totonou*, "to be regular."—**米**, *kome*, "hulled rice," is a picture of the separate grains, perhaps contained in a sort of winnow or tray.

Silk is another article of human industry whose influence has been considerable on the pictorial vocabulary. **糸** *ito*, "thread," also used in the double form **絲**, originally depicted a packet of cocoons, thus **𦉳** or **𦉴**.—**厶**, more familiar in the compound **私** *watakushi*, "self" (No. 309), "selfishness," was originally written **囗**, which is almost certainly the figure of a single cocoon. Can anything more isolated and self-centred be conceived?—**白** *shiroi*, "white," has been conjectured to come from the same source, though it serves to express a different quality of the original.

果 *ki-no-mi*, "fruit," anciently **果**. Comparing this with **木** "tree," anciently **𣎵**, this is seen to be the picture of a tree with one enormous fruit at the top. Our No. 129, p. 56, is a later variant. **果** itself is now used only in the metaphorical sense of "results," "as might have been expected," "in fine," Jap. *hatashite*. Another useful and interesting compound of **木**, "tree" or "wood," is **樂** *GAKU*, "music," also read *RAKU* or *tanoshimu*, "to enjoy." Its ancient form **𪛗**, though equally elaborate, is transparently intelligible. On "wood" as a stand we see five drums,—one big drum in the centre and two small ones on either hand,—the Chinese idea of music and hence of enjoyment.

Some of the old picture characters were singularly perfect. Such is **壺** "a jar or pot," anciently **壺**, where we actually see the lid and the fastening round the neck. Another of kindred signification was **酉** anciently **酉**. Students of Japanese will meet it oftener with the addition of **シ**, meaning "fluid," which makes it signify that which the bottle contains, **酒** that is, "spirits," "liquor," Jap. *sake*. Another very pleasing one is **臣** anciently **臣**, "a subject of the king," "a minister," whose body bent almost double to make the kotow shows that the worship paid to royalty was no less abject at the dawn of history than it remains in our own day.

The gradations by which the character-builders passed from pure pictorial representation to abstract symbolism are insensibly minute. Sometimes the symbol has almost the obviousness of a true picture, as when two large trees put together signify a "forest," **林** *haya-shi*, or three small ones a "wood" or "grove," **森** *mori*; or when "two men" are placed on the "ground" to give the meaning of "sitting," **坐** *ZA*; or when **石** *ishi*, "stone," proves on dissection to be simply a square lump of matter under **厂** *iwao*, "an overhanging cliff" (now disused except in combination, *conf.* p. 121).—**災**, *wazawai*, "a calamity," is scarcely less obvious, being made up of "water" and "fire," the two greatest sources of dire misfortune. The whole series given on p. 71, beginning with **戶** "door," going on to **門** "gate" (a double door),—both of these pictorial—and then proceeding

413
糸
414
絲

415
果

416
樂

417
壺

418
酒
419
臣

420
林
421
森
422
坐
423
災

to form from this latter the symbols for such verbs as “hearing,” “asking,” “shutting,” is singularly clear and instructive.

大 DAI, “great,” formerly a picture, has now faded to a symbol. Originally it represented the whole of the human body,—the arms stretched out as well as the legs, whereas **人**, the ordinary sign for *hito*, “man” or rather “person,” shows the legs only. On the other hand **男** *otoko*, “male,” was symbolic from the beginning, as it means “strength for the rice-fields.”—**土** *tsuchi*, “earth,” one of the most important of characters as it enters into great numbers of others, sometimes in most roundabout ways, represents two layers of earth with something growing out of them. **上** *jō* “above,” and **下** *ge* “below,” convey their respective meaning to eye and mind by the dot *above* the horizontal line in the former, *below* it in the latter.—**軍** *ikusa*, “war,” gives us an insight into history, proving by its introduction of the character for “wheeled vehicle,” **車** *kuruma*, into the compound that in early China, as in early Greece, the warriors availed themselves of chariots.—**高** (No. 190), *takai*, “high,” anciently **高**, is a very common character of half-pictorial, half-symbolic nature. Its inventor had in view as a type of the quality of height some lofty building in which we can still plainly distinguish the roof, the upper storey, and the ground floor. Though purely, symbolical, **步** *ho* (No. 397), “step,” is of very obvious construction, being made up of **止** “to stop,” and **少** “a little,” referring to the short pause between each step.

Others are much more far-fetched, for example, **至** *itaru*, “to reach” (No. 75), anciently **𠂔**, the figure of a bird flying down to the earth, which it reaches.—Or take **名** “name.” This comes from **夕** *yūbe*, “evening” (itself half of **月** the “moon”), and **口** *kuchi*, “mouth,” because a man’s name spoken is that by which you recognise him in the dark.—**直** *choku* or *tadachi ni*, “straight,” “straightway” (conf. No. 200, where it has its other sense of “price,” Jap. *ne*), is made up of **十** *jū*, “ten,” **目** *me*, “eye,” and a crooked stroke, suggesting that what ten eyes can see must not be crooked. Hence **德** *toku*, “virtue,” (by the addition of **心** *kokoro*, “heart”), which presupposes a straight heart. (**德** is now generally written **徳**.)

Sometimes inversion—standing a character on its head, or turning it from right to left—was resorted to as an easy means of differentiation. For instance **后** *kisaki*, “empress,” and **司** *tsukasa*, “ruler,” are originally the same, only turned opposite ways. Less metaphorical, but extremely elaborate, is **寒** *kan* or *samui*, “cold.” The original form is **𠂔**, made up of a “man” **人**, among “grass” **艸** (now written **艸**) four times repeated, under a “cover” or “roof” **宀**, and over ice **凵**, anciently **𠂔**,—truly a cold shelter.

Sometimes, as will appear but natural in a subject so recondite, the exact composition of a character remains doubtful after comparison with the earliest form. But even in such cases the process of examination may assist recollection of the character as it stands. Take

424
軍

425
德
426
后
427
司
428
寒
429
艸

靈 REI or *tamashii*, "spirit," "supernatural." We here see **雨** "rain" (observe its drops), **口** "mouth" thrice repeated, and **巫** "fortune-teller" or "sorcerer" (itself composed of two "men" **人**, doing "work" **工**, sorcery having been in early ages and in all countries one of the most important of occupations). We may therefore accept the character **靈** as meaning literally "three sorcerers praying for rain;" but other slightly varying explanations are given. **巫**, by the way, which the Japanese read *miko*, is used by them of the female sex only, to mean a "sorcerers."

If we could suspect the ancient Chinese of irony and self-criticism, we might admire the singular appropriateness of the character **家**, "house," "family," which is literally a "pig," **豕**, under a "roof" or "cover." Could anything better describe a Chinese house than to represent it as a pig-sty? The character for "peace," **安** AN, which shows a woman under a cover, smacks equally of satire at first sight. But as "cover" and "roof" are interchangeable ideas, perhaps we should rather see in this character a picture of family peace and quiet,—the goodwife sitting at home under the roof.

* * * * *

By this time the student will have gathered how similar in its development to a spoken language is this system of written symbols, which grew up gradually from small and simple beginnings, and then, by combination, analogy, metaphor, perhaps sometimes misapprehension, branched out into multifarious elaborateness. It is, however, evident that pictorial representation, even with its powers liberally extended by recourse to combination, allusion, and metaphor, would get exhausted long before it had sufficed for the representation of every shade of thought. Here it was that the homophony which is so marked a feature of the Chinese language came to the rescue. When a word as yet characterless needed to be written, what more simple than to write it with the symbol for some other word of like sound, plus a mark to differentiate the meaning? We Europeans approximate to such a plan when we employ various spellings for like-sounding words, such as "rain," "rein," and "reign" in English, "Mann" and "man" in German. As a matter of fact, though Chinese has no alphabet, and though common parlance styles its written characters "ideographs," nine-tenths of the so called ideographs in modern use have been formed by the help of a peculiar phonetic method. This is true even of some of those deemed simplest, for instance **金** "metal," pronounced KIN. There previously existed another like-sounding character **今** meaning "now." So from this and from **土**, "earth," and two little dots to represent the streaks of ore, the character for "metal" was put together.

More often the constituent parts still remain separate, though closely adjacent; and foreign investigators have bestowed the name of "phonetic" on that part which embodies the sound, the name of "radical" on that which indicates (very roughly) the sense. Take **梅** "plum-

430
靈
431
巫

432
豕

433
梅

434 枝
435 板
436 案

tree;" 枝 "branch;" 板 "board;" 案 (originally a table or bench, hence) "a law-case," "an opinion." In all these 木 "tree" or "wood," is the radical, while the other part is the phonetic. Of course the phonetic can tell us nothing of the *Japanese* pronunciation of these or any other characters, seeing that they were invented, not in Japan, but in China. As, however, the Japanese make considerable use of the Chinese pronunciation of words, it is, even from a Japanese point of view, an invaluable help to have the Chinese pronunciation thus indicated by the aspect of the characters themselves.

In 梅 BAI, "plum-tree" (Jap. *ume*), we recognise the sound of 每 MAI, "every."

437 機

In 枝 SHI (Jap. *eda*), "branch," we have the exact sound of 支 SHI (Jap. *sasaeru*), "to hinder" (No. 257).

438 板

In 板 HAN, "board" (Jap. *ita*), we have the sound of 反 HAN (Jap. *kaeru*, *somuku*), "to return," "to disobey."

439 案

In 案 AN (Jap. *tsukue*), "table," we have the sound of 安 AN (Jap. *yasushi*), "easy," "cheap."

440 機械

In 機械 KI-KAI, "machine," we have the sounds respectively of 幾 KI (see No. 358) and 戒 KAI (Jap. *imashimeru*), "to warn."

441 俗

In many cases, e.g. that of 梅 BAI and 每 MAI above, the agreement is partial only. Sometimes, as in 俗 ZOKU, "vulgar," and 谷 KOKU (Jap. *tani*), "valley," the rhyme alone seems to have been thought of; and this may be reduced—at least in the Japanese pronunciation—to the mere coincidence of a single final letter, as in 聽 CHŌ (Jap. *kiku*), "to listen," whose sound is just adumbrated by 王 ō, "king," in the left-hand corner. But in this line of study we must learn to be thankful for small mercies; even partial coincidences are far better than nothing. The student, as he goes on, will probably come to place only too much reliance on them as guides to pronunciation.

442 聽

443 王

444 功

445 助

446 勇

447 勝

448 勞

449 勤

Here are two more sets of examples of groups of characters under one radical:—

功 KŌ, "ability," "merit."

N. B. Do not confound No. 444 with No. 74 切 *kiru*, "to cut." Inspection will show a difference in both halves (right and left) of each.

助 *tasukeru*, "to help."

勇 YŪ, or *isamu*, "to be valiant."

勝 *katsu*, "to conquer."

勞 *tsukareru*, "to be weary."

勤 *tsutomeru*, "to labour."

All appropriately belonging to 力 *chikara*, "strength," which is found sometimes to the right, sometimes at the bottom, sometimes stowed away in a corner.

代 DAI, "a generation" also "a substitute."

伏 *fusu*, "to lie down."

伯 HAKU, "a count."

例 *rei*, "a precedent."

借 *kariru*, "to borrow."

儀 GI, "a ceremony," "with reference to."

Belonging to 人 "man," written

イ for short in all such cases.

The relation of some these characters to "man" may seem vague and arbitrary; but we must not be too exacting. A good *memoria technica* for 伏 "to lie down," is offered by the composition of the character, — a "dog" 犬 [crouching] at a "man's" [feet].

Now let us look into the matter from the opposite side, following a single phonetic through a series of various radicals, — the phonetic 甫 HO, for instance, which is itself an independent character signifying "beginning," and read *hajime* in Japanese. Here are its most familiar compounds: —

匍 HO or *harabau*, "to creep."

捕 HO or *toraeru*, "to seize."

浦 HO or *ura*, "a stretch of coast."

鋪 HO, "a shop."

補 HO or *oginau*, "to supplement," "to repair."

輔 HO or *tasukeru*, "to help," also read *Suke* in personal names.

The appropriateness of the first member of this set, 匍 "to creep," must be taken on trust. But from the second onwards we see light; for the HO which means "to seize" is appropriately distinguished by the use of the radical for "hand," that which means "sea-coast" by the radical for "water," that signifying "shop" by the character 舍 SHA,* "an abode," that meaning "to supplement" or "repair" by the radical for "garment," which is just the very thing most often repaired. In the last example, 輔 "to help," the radical 車 "wheeled vehicle" appears less appropriate, until we learn that the character 輔 originally served to denote the poles attached to a cart to help it out of the mud.

The agreement in sound between the several derivatives of a single phonetic is unfortunately not always so perfect as in the series just examined: 反 and 板 (Nos. 347 and 435) pron-

* Not accounted a radical. The radical here (but arbitrarily chosen) is 舌 *shita*, "the tongue."

450

代

451

伏

452

伯

453

例

454

借

455

儀

456

犬

457

甫

458

匍

459

捕

460

浦

461

鋪

462

補

463

輔

464

舍

465

舌

ounced HAN, while 返 (No. 353) is HEN, have already supplied an instance. Or take the following series, — all very useful characters: —

466

寺

寺

JI or *tera*, “a Buddhist temple.”

467

持

持

JI or *motsu*, “to hold.” Here the agreement is apparent only, for the *Kana* spelling of 寺 is シ, whereas that of 持 is チ. In Western Japan the two are pronounced differently (“Colloq. Handbook” ¶ 28, first footnote.)

468

詩

詩

SHI, “poetry” (Chinese or European, — not Japanese). Here the pronunciation and *Kana* spelling シ agree with that of the primitive 寺, but for the unimportant distinction of the *Nigori*.

469

特

特

TOKU or *koto ni*, “specially,” as in the common expression 特別. Here an entirely different pronunciation crops up, and there is nothing for it but memory pure and simple if one would avoid getting laughed at for perpetrating a 百姓讀 HYAKUSHŌ-yomi.*

470

姓

In any case and waiving absolute guidance, much practical help will be derived from a careful recollection of the principal phonetics, as usage gradually brings them to the student's notice. An alternative and perhaps better name than “phonetic” for the non-radical portion of a character is “primitive.” It alludes to the circumstance that in many cases the non-radical portion is really the original, while the so-called radical is a subsequent addition made for the sake of greater clearness, or in order to distinguish two shades of meaning in what was at first a single word. For instance, 聿 was the earlier symbol for a pen, and still appears in the list of radicals with that signification; but the radical 竹 “bamboo,” has been super-

471

筆

筆

added to the modern form 筆, because Chinese pens commonly have bamboo holders. Or take 旁 HŌ (Jap. *katawara*) “side,” and the same fortified and emphasised, so to say, by the addition of the radical for “man,” thus 傍.

472

旁

旁

The real meaning remains the same; yet there is a tendency towards reserving each of the two forms for different contexts. Thus the word *kata-gata* can only be written 旁, not 傍.

473

傍

傍

An excellent instance of the way in which both the sound and the general signification of a primitive may persist through its various compounds is supplied by the 亡 series, all of which sound BŌ or MŌ and imply the idea of destruction.

474

亡

亡

亡 itself is BŌ or *horobiru*, “to be destroyed,” “ruined.” Add “heart,” and you have 忘 BŌ or *wasureru*, “to forget” (destruction of the thoughts in the mind). Add

475

妄

妄

“woman” and you have 妄 BŌ or *midari ni*, “disorderly” (destruction of the propriety which befits a woman). Add “eyes,” and you have 盲 MŌ or *mekura*, “blind” (destruction of eyesight).†

476

盲

明

There are cases where neither the word “phonetic” nor the word “primitive” suits the case, — for instance, and 東, and 森, in which, as already explained (pp. 40, 46, and 105),

* Lit. “peasant's reading.” Such a mistake as reading 特 JI, because its phonetic 寺 is JI is popularly so styled. The SHŌ (姓) of HYAKUSHŌ is generally read SEI in other contexts, and signifies “a surname.”

† An interesting discussion and list of the “phonetics” or “primitives” will be found in Section VIII of the Introduction to Williams's Chinese Dictionary.

both parts of the character are equally radical, in so far as both contribute to form the sense, and neither in any way indicates the sound. Or take another instance—a new one—that of **位** *ku-rai*, “rank,” Chinese 立. The so-called phonetic **立** *tatsu*, “to stand,” is Chinese RYŪ or RITSU, which thus differs from **位** in sound as widely as can well be imagined. But both halves of **位** are really radical; for “rank” is “a man’s standing,” in China as in England. Thus viewed, the character becomes perfectly easy to remember.—**仙** SEN (in Japanese almost always **仙人** SENNIN), “a man of the mountains,” i. e. one of the immortals who dwell hermit-like in inaccessible mountain fastnesses, offers a similar example. Perhaps, however, in this case some regard was paid to sound as well; for the pronunciation of **仙** SEN closely approximates to that of **山** SAN. In fact, the “Go-on” of **山**, employed in the reading of Buddhist names, is SEN. **仁** JIN, “benevolence,” exhibits another species of irregularity. Here it is the radical itself which acts at the same time as phonetic, **人** JIN, “man,” giving its pronunciation to **仁**, “benevolence,” which is, says Confucius, the most characteristic of human virtues. The right half, **二** NI, “two,” helps to express the sense; for it takes two to render benevolence possible, just as we say in English (but less amiably) that it takes two to make a quarrel.

The dissection of characters into their component elements was first undertaken by the Chinese lexicographer KYO-SHIN **許慎**,* who compiled his celebrated **說文** SETSUMON Dictionary in A. D. 100. This work enumerates 540 **字部** JIBU, i. e. “character-classes” or radicals, under which all the other characters are grouped for practical convenience’s sake, just as our words are grouped in European dictionaries under the successive letters of the alphabet. The **玉篇** “GYOKU-HEN”† Dictionary, which dates from the sixth century and is still popular with scholars both in China and Japan, had in its earlier editions about the same number of radicals, but these were later reduced to 360. The compilers of the **康熙字典**,‡ so-called from the Emperor Kōki (A. D. 1662–1722), further reduced the number to 214, which has ever since been commonly accepted alike in China, in Japan, and by

* **許** is our No. 311. **慎** SHIN or *tsutsushimu*, means “to be careful” or “reverential.”

† **篇** HEN originally designated a section of bamboo, such as people anciently employed for writing on, hence several such slips tied together, hence a section of a book, hence a whole book. A common Japanese reading of the character is *amu*, which means “to tie [such bamboo slips] together,” hence “to compose,” “to write.” The phonetic **扁** HEN, occurs in numerous other characters, for instance **編**, which is read *amu* like the preceding and has the same sense as it; **偏** *hitoe ni*, one-sided, “entirely,” “earnestly” (and see below for its technical use when read HEN to denote certain portions of Chinese character).

‡ At Peking this name is pronounced K’ang Hsi. The character **康** Kō (Jap. *yasu*) means “easy,” “peaceful.” It occurs in the celebrated historical name Ieyasu **家康** and in other familiar compounds. The student need not trouble about **熙**, as it is of very rare occurrence. **典** TEN (Jap. *nori*) is quite a common character, signifying “rule.”

477
位478
仙479
仁480
慎481
部482
篇483
編484
偏485
康486
典

foreign investigators. We do not mean of course that Kōki's editors changed the manner of writing the characters or diminished their number, but only that, by analysing them in a different manner, they succeeded in classing them under fewer heads. Curiously enough, though every one has bowed in practice to their decision which was imposed by Imperial authority, almost every one is agreed that they made a great mistake, apparent simplification having been purchased at the expense of real confusion and error. Many of Kōki's so-called radicals are not really radical at all, but derivative, while on the other hand some genuinely radical forms have been omitted from the list. Many are useless, being either obsolete or having extremely few characters liable to be grouped under them. The worst feature is that many characters have been placed, by rule of thumb, under radicals with which they have no original connection, on the strength of a merely accidental resemblance.

Anyhow, the 214 radicals, such as they are, hold possession of the field, and must be accepted in practice, though we hasten to add that there is no need to commit them all to memory. There is really no need, notwithstanding that one foreign text-book after another has chosen to lay on European students this heavy burden. No Chinese or Japanese ever thinks of memorising all the radicals. He learns the characters most likely to be useful, regardless of whether they be radical or not. The Japanese have not even any name in general use for either "radical" or "phonetic." Many radicals appearing on the left are called **偏** HEN, "side" (No. 484), those on the top **冠** *kammuri*, "cap;" those that enclose the rest of the character, **構** *kamae*, "external arrangement," "enclosure;" certain others which protrude a long way below to the right **入** NYŪ, lit. "entering;" and besides these, there are special names for a few special cases. For radicals appearing at the bottom there is no general appellation. The right-hand portion of a character—whether radical or phonetic matters not—is termed *tsukuri*, lit. "make," a name devoid of all apparent appropriateness, though the character **旁** (No. 472) "one side," with which it is written, suits well enough.

Though to commit all the radicals to memory were a work of supererogation, those of most frequent occurrence should be so committed. The memorising of the characters in which such radicals occur will be rendered easier thereby, as will also the task of looking up characters in Williams, Lay, and the native dictionaries. The plan followed in such dictionaries is to give the 214 radicals in the order of the number of their strokes, from **一** ICHI, "one," which has only one stroke, down to **龠** *fue*, "flute," which has seventeen. It will therefore be a further advantage to recollect the position of the chief radicals in the list, as this will obviate much searching backwards and forwards. It would be best of all, for instance, to remember that **木** *ki*, "tree," is the seventy-fifth, and **水** *mizu*, "water," the eighty-fifth. But if this is expecting too much, something at least will be gained by remembering that "tree" comes before "water," and both before **目** *me*, "eye" (the hundred and ninth). That this last must come later in the list than the two others is indeed self-evident, as it has five strokes,

487

冠

488

構

while 木 and 水 have each only four. The difficulty—and consequently the advantage—of recollecting, if possible, the order of precedence, occurs with Radicals having the same number of strokes.

It is likewise the number of strokes that determines the order of the characters grouped under each Radical. For instance, 使 *tsukai*, “a messenger,” which has six strokes (six, that is, exclusive of the Radical 亻), comes before 侵 *okasu*, “to violate,” which has seven.

The two following lists include all the most important Radicals, with their Japanese names, the numbers indicating their position in the dictionaries, and two or three specimen characters under each, the specimens having been selected for their general usefulness as additions to the learner's little fund. It will prove a useful exercise to count the strokes of the non-radical portion of characters; for this will contribute towards impressing characters on the memory, at the same time as it gives ease in the use of the dictionary.

A.—LIST OF THE SIXTY COMMONEST RADICALS.

Ninth Radical. 人 “man.” When written at the top, it is called *hito-kammuri*, as in 余 *yo*, “I.” More often it is found at the side in the abbreviated form 亻 called *NIMBEN*, thus 但 *tadashi*, “but;” 儘 *mama*, “manner,” “state.”

Fifteenth Radical. 冫 *NI-SUI*, lit. “two waters.” As an independent character, it means “ice,” but is no longer in use. It occurs on the left, as in 冷 *hiyayaka*, “cool;” 凍 *kōru*, “to freeze.” Both these are easily remembered by their phonetics, which are pronounced *REI* and *Tō* respectively.

Eighteenth Radical. 刀 *katana*, “sword,”—originally the picture of a broad blade. Generally to the right and then mostly abbreviated to 刂 which is called *RI-Tō* (lit. “*ri* sword”), because resembling the *Kana* letter リ *ri*, thus 到 *itaru*, “to reach.” Such cases as 切 *kiru*, “to cut;” 券 *ken*, “a ticket,” are exceptional.

Nineteenth Radical. 力 *chikara*, “strength,” as in 勢 *ikioi*, “force,” and compare p. 108, where several other examples of this Radical occur. Do not confound 力 *chikara*, “strength,” in which the second stroke pierces the first, with the Eighteenth Radical 刀 *katana*, “sword,” in which the second stroke merely touches the first.

Thirtieth Radical. 口 *kuchi*, “mouth.” Mostly at the left side (*kuchi-HEN*), as in 呼 *yobu*, “to call,” but also in various other positions, as 向 *mukau*, “to be opposite;” 命 *mei*, “a command,” also “life;” 器 *utsuwa*, “a utensil (this last portraying a “dog” guarding four vessels with “mouths”).

Thirty-first Radical. 囗 *kuni-gamae*, so called from 國 *kuni*, “country,” one of the characters classed under it. This is distinguishable from 口 “mouth,” by its superior size, and also by the fact of its always enclosing its phonetic, thus 回 *meguru*, “to turn round,” also written 囙; 園 *en* or *sono*, “garden.”

使 489
侵 490
余 491
但 492
儘 493
冷 494
凍 495
刀 496
到 497
券 498
勢 499
呼 500
向 501
命 502
器 503
回 504
園 505

Thirty-second Radical. 土 *tsuchi*, "earth," sometimes written 土 the more effectually to distinguish it from 士 *samurai*. It is placed at the side, thus 土 (*tsuchi-HEN*), or at the bottom, thus 城 *shiro*, "a castle;" 堅 *katai*, "hard." Such a case as that of 執 *toru*, "to take," is exceptional.—[士 *samurai* is also the Radical (*the Thirty-third*) of a few characters, for instance, the two common ones 壯 *sō* or *sakan*, "youthful vigour," and 壽 *ju* or *kotobuki*, "long life."]

Thirty-seventh Radical. 大 *dai*, "great." Often written at the top or bottom, but sometimes, as it were, inconveniently hidden away. Examples are 太 *futoi*, "thick;" 央 *nakaba*, "middle;" 夷 *ebisu*, "a barbarian;" 契 *chigiru*, "to vow."

Thirty-eighth Radical. 女 *onna*, "woman," mostly to the left, as in 好 *konomu*, "to like" (what more likable than women 女 and children 子?). Less often this Radical stands below, as in the painfully similar characters 妻 *sai*, "wife," and 妾 *shō*, "concubine."

Thirty-ninth Radical. 子 *ko*, "child," found in various positions, as 孔 *Kō* 孟 *Mō*, "Confucius and Mencius;" 孝 *kō*, "filial piety;" 孰 *izure?* "which?"

Fortieth Radical. 宀 *u-kammuri* (not used independently), so called because 宀, the *Katakana* letter for the vowel *u*, is derived from 宇 *u*, "world," one of the characters classed under it. It is always found at the top, thus 宿 *yado*, "an inn" (cleverly formed from "a hundred men under one cover"); 寫 *utsusu*, "to copy (in writing)."—[Do not confound with *u-kammuri* another much rarer radical (*the Fourteenth*) which differs from it in lacking the dot at the top, and which has no special Japanese name: 冠 *KWAN* or *kammuri*, "a head covering" (our No. 487), and 冥 *MEI*, "dark," are the most important characters classed under it. Notice also that 寫 is often less correctly written 寫.]

Forty-fourth Radical. 尸 *shikabane*, "corpse," always placed as in the following: 尾 *o*, "tail;" 届 *todokeru*, "to send in," "to report;" 屬 *zokusuru*, "to belong," "to be attached to." The first of these examples is easily memorised by noting that a tail is the "hair" 毛 (our No. 185) hanging down behind an animal's "body" ("corpse" and "body" being much about the same). The third 屬 has this same "tail" contracted at the top, and "insect" 虫 at the bottom, intimating that nothing so well belongs or is attached to anything else as a tail to the insect of which it forms part. 屬 is often contracted to 属.

Forty-sixth Radical. 山 *yama*, "mountain," placed to the left (山 *yama-HEN*), above, or below, e. g. 島 *shima*, "island;" 岡 *oka*, "hillock;" 岩 *iwa*, "rock."

Fiftieth Radical. 巾 *tenugui*, "a towel," sometimes called *KIMPEN* from its ON. It occurs in various positions, thus (市 *shi* or *ichi*, "a market [-town];") 布 *nuno*, "linen;" 帳 *tobari*, "a curtain,"—to be remembered by its constituent parts as a "long towel."

506 城
507 堅
508 執
509 壯
510 壽
511 太
512 央
513 夷
514 契
515 好
516 妻
517 妾
518 孔
519 孟
520 孝
521 孰
522 宇

523 宿
524 寫
524 寫
525 冥
526 尸
527 尾
528 屈
529 屬
529 属
530 島
531 岡
532 岩
533 巾
534 市
535 布
536 帳

537 摩
538 麻
539 序
540 庭
541 彳
542 彼
543 待
544 衛
545 意
546 憂
547 情
548 忝
549 戈

Fifty-third Radical. 广 originally denoting a "shelter," but not used alone. It is called *madare*, apparently from 摩 *MA* or *suru*, "to rub," of which it is used as an abbreviation, though this character is classed under another Radical, 手 "hand." Some prefer to derive the name of *madare* from 麻 *MA* or *asa*, "hemp." Examples of characters classed under 广 are supplied by 序 *JO*, "preface," — also read *tsuide*, "a turn" "apropos," and 庭 *niwa*, "garden."

Sixtieth Radical. 彳 (GYÖNIN-BEN), supposed to represent a man walking; but when used alone, it is read *tadazumu*, "to stand still." It always stands at the left, as in 彼 *kare*, "he," 待 *matsu*, "to wait." [This Radical may easily be confounded with the less common 行 *yuku*, "to go," which has the curious peculiarity of being always cut in two by its phonetic, thus 衛 *EI* or *mamoru*, "to protect." This last character occurs most frequently in men's names in the termination 兵衛 *BEI*.]

Sixty-first Radical. 心 *kokoro*, "heart." Sometimes written at the bottom or in the middle, thus 意 *kokoro-base*, "volition," "feeling;" 憂 *uryōru*, "to grieve;" but most frequently at the left side in the abbreviated form 忝 called *RISSHIM-BEN*, or "the standing heart radical," e. g. 情 *jō*, "human passions," hence specifically *nasake*, "kindly feeling," "pity;" also the "circumstances of a case." — 必 *kanarazu*, "positively" (our No. 336), is an exceptional form easily remembered. Another such is 忝 *katajikenai*, "humbly thankful," — the natural emotion for the "heart" to approach "heaven" with, as the structure of the character intimates.

Sixty-second Radical. 戈 *hoko*, "a spear," either interlaced with the rest of the character, or else to its right, thus 我 *ware*, "I;" (our No. 242) 戰 *tatakau*, "to fight."

Sixty-fourth Radical. 手 *te*, "hand," as in 舉 *ageru*, "to raise" (also read *kozotte*, "all"), but mostly on the left in the abbreviated form 扌 (*te-HEN*), — the third stroke being then a dash made upwards, e. g. 指 *yubi*, "finger," also read *sasu*, "to point." In such forms as 拜 *HAI* or *ogamu*, "to worship;" 承 *SHŌ* or *ukeru*, "to acknowledge," this Radical is more difficult to recognise.

Sixty-sixth Radical. (支 *utsu*, "to strike," not used alone, but in the abbreviated form) 攴 as a right hand Radical having no special name, and not to be confounded with 文 (*bun*, "a written composition." Examples are 救 *sukuu*, "to rescue;" 敢 *aete*, "venturing." One or two characters have this Radical in the upper right-hand corner; for instance, 整 *SEI* or *totonou*, "to be in order," — synonymous with No. 412.

Seventy-second Radical. 日, *hi*, "the sun" (日 *hi-HEN*, when at the side, and 日 *hirabi*, "flat sun," when at the top or bottom), thus 昨 *SAKU*, "yester[-day]," but 暑 *atsui*, "hot." Such a case as 旬 *JUN*, "a period of ten days," is exceptional. [Puzzlingly similar to this Radical is the *Seventy-third Radical*, 曰 *iwaku*, "quoth he," which embraces a few very common characters, and occurs either at the top or bottom, or else interlaced

550 戰
551 舉
552 指
553 拜
554 承
555 救
556 敢
557 整
558 昨
559 暑
560 旬
561 曰

with the other strokes, thus 曲 *magaru*, "to be crooked;" 更 *sara ni*, "anew;" 最 *mottomo*, "most."]

(For 月 *tsuki*, "the moon," *Seventy-fourth Radical*, which should come next, see the *One Hundred and Thirtieth*.)

Seventy-fifth Radical. 木 *ki*, "tree." This has strokes three and four (down, not up, as in *te-HEN* 才) shortened when it is written to the left and called *ki-HEN*, as in 松 *matsu*, "pine-tree" (lit. prince 公, of trees 木). It also occurs in other positions, as 某 *soregashi*, "a certain person;" 查 *sa*, "official enquiry" (as in *JUNSA*, "policeman"). The character 條 *jō*, "an item," shows it in an abbreviated form resembling the *Katakana* character ホ *ho*.

Seventy-sixth Radical. 欠 *akubi*, "a yawn,"—also read *kakeru*, "to be missing,"—standing to the right, and sometimes called *KEN-tsukuri*, from one of its Chinese sounds. 欲 *yoku* or *hossuru*, "to wish," and 歌 *uta*, "a Japanese poem," are examples.

Eighty-fifth Radical. 水 *mizu*, "water," almost always written on the left in the abbreviated form 氵 called *SAN-ZUI*, that is "the three [dots for] water," e.g. 湯 *yu*, "hot water;" 海 *umi*, "the sea," Chin. *KAI*, easily remembered by its rhyming with its phonetic 每 *mai*, and with 梅 *bai*, "plum-tree," *conf.* p. 108. The characters 氷 *kōri* "ice" (our No. 59); 永 *nagai*, "long;" 求 *motomeru*, "to seek;" and 泉 *izumi*, "a spring" (lit. white 白水), show this Radical combined in other less usual positions.

Eighty-sixth Radical. 火 *hi*, "fire," written at the left side (*hi-HEN*) or bottom, as in 燒 *yaku*, "to burn;" 炭 *sumi*, "charcoal;" but mostly, when at the bottom, abbreviated to four dots 灬, called *REKKWA*, "fierce fire," from 烈 *retsu*, *hageshi*, "fierce," one of the characters so formed. 照 *teru*, "to shine," is a familiar instance.

Ninety-fourth Radical. 犬 *inu*, "dog," Chin. *KEN*, as in the difficult but useful character 獻 *kenzuru* or *tatematsuru*, "to offer respectfully to a superior," where, however, the 犬 seems to be in reality not radical at all, but phonetic, unless we accept the explanation that the character originally denoted fat dogs sacrificed to the gods. 獸 *jū* or *kedamono*, "animal," "quadruped," is another instance. Almost always 犬 appears to the left in the abbreviated form 犭 (*kemono-HEN*), thus 狐 *kitsune*, "fox;" 狼 *rōbai*, properly "wolf wolf," but used to signify "consternation" (*awateru*). The reason gravely alleged by Chinese authorities is that one of these species of wolf has its forelegs inconveniently short, the other its hind legs, so that each is dreadfully put to unless he can get the other to walk along with him and thus compensate his infirmity!

Ninety-sixth Radical. 玉 *tama*, "gem," generally to the left and abbreviated to 王 (*tama-HEN*), as in 珍 *chin*, "precious;" 現 *gen* or *arawareru*, "to be revealed."

曲

更

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猯

珍

現

588

琴

Some names of musical instruments have this Radical at the top in a reduplicated form, for instance, 琴 *koto*, the Chinese and Japanese "lyre."

589

界

One Hundred and Second Radical. 田 *ta*, "rice-field," variously placed. See our Nos. 27, 152, 201, 214, 219, 220, 255, 273, 290, and 330. Other common examples are 界 *sakai*, "boundary;" 畏 *osoreru*, "to fear."

590

畏

One Hundred and Fourth Radical. 疒, called *yamai-dare*, but not used alone. It is the Radical for disease, and always stands (or rather hangs down) as in the following:

591

痘

痘 *tō*, "small-pox;" 痛 *itamu*, "to pain;" 療 *ryō* or *iyasu*, "to heal." In no series is the phonetic a more trustworthy guide to the ON of each character classed under it.

592

痛

One Hundred and Ninth Radical. 目 *me*, "the eye," mostly to the left (目 or 耳 *me-hen*) and below, as in 眼 *gan* or *manako*, another word for "eye;" 看 *kan* or *miru*, "to look." The two characters 直 *choku*, "straight," also read *ne*, "price" (our No. 200), and 眞 *shin* or *makoto*, "true," show this Radical stowed away between the other strokes.

593

療

One Hundred and Twelfth Radical. 石 *ishi*, "stone." It is placed to the left (*ishi-hen*), more rarely below, e. g. 砂 *sunā*, "sand;" 磨 *togu*, "to polish."

594

眼

One Hundred and Thirteenth Radical. 示 *shimesu*, "to declare," mostly to the left and abbreviated to 礻 (*shimesu-hen*); more rarely below, thus 福 *fuku*, "happiness;" 祖 *so*, "ancestor;" 祭 *matsuri*, "a religious festival."—Some fonts of type e. g. that used in this book, have 礻 instead of 礻.

595

看

One Hundred and Fifteenth Radical. 禾 *ine*, "the rice-plant," mostly written on the left and then called *no-gi-hen*, because resolvable by popular analysis into the *Katakana* letter ノ *no*, and the character 木 *ki*, "tree." A common example is furnished by 種 *shu* or *tane*, "seed." In some few characters it occurs above, below, or in a corner, as 秀 *shū* or *hiideru*, "to excel;" 穀 *koku*, "cereals."

596

眞

One Hundred and Sixteenth Radical. 穴 *ana*, "a hole," flattened to 宀 and placed atop (*ana-kammuri*), as in 空 *kū*, "empty;" 竊 *hisoka ni*, "secretly."

597

砂

One Hundred and Eighteenth Radical. 竹 *take*, "bamboo," placed at the top in the abbreviated form 𪔐 (*take-kammuri*), thus 笑 *warau*, "to laugh;" 箱 *hako*, "a box."

598

磨

One Hundred and Nineteenth Radical. 米 *kome*, "rice," mostly to the left (米 *kome-hen*), as in 精粗 *sei-so*, "fine or coarse;" occasionally below, thus 粟 *awa*, "millet." Do not confound this last, lit. "western rice," with 栗 *kuri*, lit. "western tree," that is, the "chestnut-tree."

599

示

One Hundred and Twentieth Radical. 糸 *ito*, "thread, used on the left (*ito-hen*), and then abbreviated by most writers and some printers to 𦉳; more rarely below. Examples are 細 *hosoi*, "thin;" 素 *shiroi*, "white" (also read *moto*, "origin").

600

福

One Hundred and Twentieth Radical. 糸 *ito*, "thread, used on the left (*ito-hen*), and then abbreviated by most writers and some printers to 𦉳; more rarely below. Examples are 細 *hosoi*, "thin;" 素 *shiroi*, "white" (also read *moto*, "origin").

601

祖

One Hundred and Twentieth Radical. 糸 *ito*, "thread, used on the left (*ito-hen*), and then abbreviated by most writers and some printers to 𦉳; more rarely below. Examples are 細 *hosoi*, "thin;" 素 *shiroi*, "white" (also read *moto*, "origin").

602

祭

One Hundred and Twentieth Radical. 糸 *ito*, "thread, used on the left (*ito-hen*), and then abbreviated by most writers and some printers to 𦉳; more rarely below. Examples are 細 *hosoi*, "thin;" 素 *shiroi*, "white" (also read *moto*, "origin").

603

種

604

秀

605

穀

606

穴

607

空

608

竊

609

笑

610

箱

611

精

612

粗

613

粟

614

栗

615

細

616

素

617 肉

618 肥

619 育

620 期

621 望

622 舟

623 船

624 舶

625 苦

626 菊

627 葉

628 落

One Hundred and Thirtieth Radical. 肉 NIKU, "flesh," almost always abbreviated in composition to 月 which is called NIKU-zuki, because of its identity in shape with 月 "the moon." It occurs chiefly at the left and bottom; thus 肥 koeru, "to be fat;" 育 ya-shinau, "to nourish." It is a very common Radical, heading a long list of characters denoting parts and attributes of the body.—[The moon itself (Radical Seventy-four) has comparatively few classed under it.—As examples we may take 期 KI, "a period of time," and 望(月) mochi[-zuki], "full moon,"—also read nozomu, "to hope."]

One Hundred and Thirty-seventh Radical. 舟 fune, "a boat," written thus at the left 舟 and called fune-HEN, e.g. 船 (often written 舩), which also means fune, "boat" or "ship;" 舶 HAKU, "a large vessel." 舩 舶 SEMPaku means "vessels of every description." It has been discovered that Noah's Ark affords a good *memoria technica* for the character 船, as the 八 "eight" 口 "mouths" suggest the eight persons who were saved in the Ark.

One Hundred and Fortieth Radical. 艸 kusa, "grass," written at the top in an abbreviated form 艹 or 卄, called sō-kō (草冠 lit. "grass cap." The ON of 冠 is KWAN, not KŌ; probably kō is here the first syllable of kōmuri, another pronunciation of kam-muri.) Examples, taken from among hundreds, are 苦 nigai, "bitter;" 菊 KIKU, "chrysanthemum;" 葉 ha, "a leaf;" 落 ochiru, "to fall;" 藥 kusuri, "medicine." YAKU, which is the ON or Chinese reading of this last difficult-looking character, helps at once to impress it on the memory, because rhyming with the phonetic 樂 GAKU or RAKU, for which see page 105. In like manner the ON of 落 RAKU rhymes with 各 KAKU (our No. 231), and its signification "to fall" naturally groups itself under the Radical "grass;" for what falls and fades sooner than grass and the leaves of trees, which have been taken by poets and moralists in all ages as the symbol of impermanence?

One Hundred and Forty-second Radical. 虫 mushi, "insect," used chiefly on the left (mushi-HEN), as in 蠟 RŌ, "wax," but sometimes in other positions, e.g. 融 YŪ or tōru, "to circulate;" 螢 hotaru, "a firefly."

One Hundred and Forty-fifth Radical. 衣 koromo, "raiment," chiefly to the left and abbreviated to 衤 (koromo-HEN, not to be confounded with 示 shimesu-HEN, which has one stroke less), thus 被 HI or kōmuru, "to have something done to one," hence used for raruru, the termination of the passive voice; also below, as in 裁 SAI, "to cut out (clothes)." Such examples as 表裏 HYŌ-RI, "front and back," are harder to disentangle.

One Hundred and Forty-ninth Radical. 言 iu, "to speak," or kotoba, "words," almost always written on the left, and then called GOMBEN, from GON or GEN its Chinese sound, thus: 詔 atsurareru, "to order" (goods); 設 mōkeru, "to establish;" 話 hanasu, "to speak." This last word offers a good example of what has been said above (pp. 105 and 111) of both halves of a character being sometimes really radical; for on the left we have "words," on the right

629 藥

630 蠟

631 融

632 螢

633 被

634 裁

635 表

636 裏

637 詔

638 設

639 話

640

譽

641

財

642

費

643

賴

644

跡

645

蹟

646

載

647

轉

648

遠

649

近

650

運

651

送

652

迄

653

達

654

邑

"tongue," appropriately combining to signify "to speak."—The common character 譽 *homeru*, "to praise," offers the example of this radical in an uncommon position.

One Hundred and Fifty-fourth Radical. 貝 *kai*, "a shell," to the left or below, as in 財 *SAI* or *ZAI*, "wealth;" 費 *tsuiyasu*, "to spend," "to waste." Its position in 賴 *tanomu*, "to rely," is exceptional.

One Hundred and Fifty-seventh Radical. 足 "foot," almost always at the left and abridged to 足 (*ashi-HEN*), e.g. 跡 or 蹟 *ato*, "traces."

One Hundred and Fifty-ninth Radical. 車 *kuruma*, "a wheeled vehicle," mostly to the left (*kuruma-HEN*), as in 轉 *TEN*, "revolving," "changing." Sometimes it is otherwise placed, as in 載 *noseru*, "to place on the top of," to "record."

One Hundred and Sixty-second Radical. 辵 *SHINNYŪ*. This is the abbreviated form employed in composition. The character 走 *washiru*, "to run," from which it is derived, is not in use and need not be remembered. The meaning of the name *SHINNYŪ* does not clearly appear; but the characters grouped under this Radical all have to do with such related ideas as coming and going, motion, distance, e.g. 遠近 *ENKIN*, "far and near;" 運送 *UNSŌ*, "sending or transporting (goods);" 迄 *made*, "till;" 達 *TASSuru*, "to reach."

One Hundred and Sixty-third Radical. 邑 *mura*, "village," contracted in composition to 卩 which is called *ōzato*, and always placed on the right, thus 邸 *yashiki*, "a mansion;" 郡 *GUN* or *kōri*, "a district."

One Hundred and Sixty-fourth Radical. 酉 "bird," as one of the signs of the zodiac, distinguished by the name of *hiyomi no tori*; but originally it denoted "a wine-jar" (*conf. p. 105*), whence the fact that most of its compounds have to do with liquor in one way or another. It stands on the left, thus 酌 *kumu*, "to pour out;" 配 *kubaru*, "to distribute;" very rarely below, as in 醫 *I*, "a physician" (who gives one medicine to drink).

One Hundred and Sixty-seventh Radical. 金 *kane*, "metal," almost always to the left and written thus 金 (*kane-HEN*), as in 銀 *GIN*, "silver;" 鏡 *kagami*, "a mirror,"—Far-Eastern mirrors being made of burnished metal. Merely as a *memoria technica*, assume the sense of this character to be "metal set up to look at;" but one stroke is missing from 見 "to look." 釜 *kama*, "cauldron," is an exceptional form.

One Hundred and Sixty-ninth Radical. 門 "gate," called *MON-gamae*, because written so as to enclose its phonetic, thus 關 *seki*, "barrier;" 閱 *kemi-suru*, "to inspect" (as at a barrier or custom-house). The commonest derivatives of this Radical have been given already on p. 71. [Do not confound with this common Radical the less useful One Hundred and Ninety-first, 鬥 *tatakau*, "to fight," sometimes called *TŌ-gamae*. The latter occurs in 鬪 which has the same meaning and replaces it in modern usage.]

One Hundred and Seventieth Radical. 阜 *oka*, "a mound." In combination it is contracted to 阝 and called *kozato*. 陰陽 *IN-YŌ*, "shade and light," i. e. the female (or

655

邸

656

郡

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酉

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酌

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配

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醫

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銀

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鏡

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釜

664

關

665

閱

666

鬪

667

阜

668

陰

669

陽

670 陸

671 雲

672 雷

673 革

674 靴

675 鞍

676 頁

677 順

678 須

679 頭

680 餘

681 館

682 駕

passive) and male (or active) elements of nature," according to Chinese philosophy, are familiar examples; but 陸 RIKU, "land," better shows the significative force of this Radical. Notice that whereas the similar form ōzato, No 163, appears always on the right, this No. 170, kozato, stands as constantly on the left.

One Hundred and Seventy-third Radical. 雨 ame, "rain," placed on the top (雨) and called ame-kammuri, as in 雲 kumo, "clouds;" 雷電 RAIDEN, "thunder and lightning."

One Hundred and Seventy-seventh Radical. 革 nameshi-gawa or tsukuri-kawa, "leather," mostly to the left, as in 靴 kutsu, "boots;" 鞍 kura, "a saddle." The original form 革 portrayed a hide flayed and stretched out.

One Hundred and Eighty-first Radical. 頁 properly kôbe, "the head," but now more often used for the English word "page," pronounced peiji. It stands to the right, and is called ōgai, "big shell," because fortuitously resembling the character 貝 kai, "shell." But it is really a rude picture of the human face, in fact only a variant of 首 (our No. 404), for which see p. 104. Common examples of its use are 順 JUN, "order"; 須 su-bekaraku, "ought;" 頭 kashira, "head."

One Hundred and Eighty-fourth Radical. 食 kurau, "to eat," mostly on the left and abbreviated to 食 (SHOKU-HEN), as in 餘 YO or amari, "surplus;" 館 KWAN or yakata, "a mansion." Both these are excellent examples of phonetics (compare our Nos. 491 and 310), and at the same time of the power of the Radical, as the idea of "food" is naturally connected with excess or satiety and with the mansions of rich men.

One Hundred and Eighty-seventh Radical. 馬 "horse," generally to the left (uma-HEN) or below, as in 駕 GA or noru, "to ride;" 騷 sawagu, "to make a row."

One Hundred and Ninety-fifth Radical. 魚 uwo, "fish," mostly to the left (uwo-HEN). It includes a large number of fishes' names not very useful to the beginner. 鮮 SEN, "fresh fish," also read azayaka, "fresh," "bright," and 鯨 kujira, "a whale," may be quoted.—The same remarks apply, mutatis mutandis, to the

One Hundred and Ninety-sixth Radical. 鳥 tori, bird," except that it oftenest stands on the right side, e. g. 鷄 niwatori, "the barndoor fowl;" 鶴 tsuru, "a stork."

B.—LIST OF SEVENTY-FIVE RADICALS OF SECONDARY IMPORTANCE.

First Radical. 一 ICHI, "one." It is variously placed, as in 丈 JŌ, a measure of 10 feet; 且 katsu, "moreover."

Fourth Radical. 丿, nameless and not used alone. It is placed at the top or on the left. Examples are 乃 sunawachi, "[if so.....,] then;" 久 hisahii, "long" (of time); 乍 nagara, "while."

Fifth Radical. 乙 OTSU (our No. 202). Various placed and sometimes altered to 乞. Examples are 乞 koi-negau, "to beg;" 乳 chichi, "milk."

683 騷

684 鮮

685 鯨

686 鷄

687 鶴

688 丈

689 且

690 乃

691 久

692 乍

693 乞

694 乳

695 互
696 况
697 市
698 交
699 光
700 兒
700 兒
701 几
702 凭
703 具
704 兼
705 册
706 再

Seventh Radical, 二 NI, "two." Found in perplexingly various positions, thus 互 *tagai ni*, "mutually;" 况 *ivan ya*, "all the more." In this last it may be easily mistaken for the Fifteenth Radical 彳 (NI-SUI); in fact the Japanese commonly so write and print that character.

Eighth Radical 冫 "a cover," not used alone, but always in composition and at the top, as 市 SHI or *ichi*, "a town," "a market;" 交 *majiwaru*, "to associate with."

Tenth Radical. 儿 used only in composition. It is a mere variant of the *Ninth* signifying "man," but it occurs only at the bottom, thus 光 *hikari*, "brilliancy;" 兒 *chigo*, "an infant," often abbreviated to 兒. The top part is intended for a picture of an infant's head before the fontanelles have closed up.—[A comparatively rare Radical (*the Sixteenth*), 几 *tsukue*, "a table," may easily be mistaken for No. 10. Observe that in correct calligraphy the two strokes of No. 10 do not meet at the top, whereas those of No. 16 do meet. 凭 *yorikakaru*, "to lean" (as with one's elbows on a table), shows No. 16 in composition.]

Twelfth Radical. 八 (HAT-TEN, "dots [representing] eight"), as in 具 GU or *sonaeru*, "to provide;" 兼 *kaneru*, "to do two things at once," "to be unable." It almost always occurs at the bottom.

Thirteenth Radical. 冂 nameless, and not used alone. The commonest characters arbitrarily classed under it are 册 SATSU, "a volume;" and 再 SAI or *futa-tabi*, "again." 册 can be easily remembered by its real construction 册,—two (for several) bamboo slips tied together, such as constituted the most ancient books or volumes of the Chinese previous to the invention of paper about A.D. 300.

Twentieth Radical. 勹 called HŌ-gamae and meaning "to wrap up," but not used alone. It is placed outside, as in 勿 *nakare*, "don't;" 包 *tsutsumu*, "to wrap up."

Twenty-second Radical. 匚 and the *Twenty-third* 匚 both nameless, show by their shape that they relate to boxes; the latter of the two has a large lid on, but alike in writing and in print the two are constantly confounded. Examples are 匠 SHŌ or *takumi*, "carpenter" (one who makes boxes); 匿 *kakusu*, "to conceal" (as inside a box).

Twenty-fourth Radical. 十 JŪ, "ten," variously placed, as in 升 SHŌ or *masu*, "a measure," also read *noboru*, "to ascend;" 午 GO, "noon" (properly "the horse," *uma*, one of the signs of the zodiac, whose hour is noon); 博 HAKU or *hiroi*, "broad."

Twenty-sixth Radical. 卩 denoting a kind of seal, but not used alone. It is mostly placed on the right, thus 印 IN, "a seal." The case of 危 *ayawi*, "dangerous," and of 卷 KWAN or *maku*, "to roll," is exceptional; that of 卵 *tamago*, "egg," still more so. This last character was originally a picture of the eggs (still recognisable as two dots) inside the body of some oviparous creature, probably a reptile.

Twenty-seventh Radical. 厶 called GAN-dare, originally meaning "cliff" (see p. 105), but now used as an abbreviation of 雁 GAN, "wild goose," (classed under 隹 the

707 勿
708 包
709 匠
710 匿
711 升
712 午
713 博
714 印
715 危
716 卷
717 卵
718 雁

719 原
720 友
721 叙
722 夙
723 夢
724 專
725 射
726 將
727 干
728 幸
729 并
729 并
730 竝
731 强
732 弱
形

172nd Radical). It always begins thus at the top, and hangs down (*tareru*) on the left side. 原 GEN or *moto*, "origin," also read *hara*, "moor," is a familiar example.

Twenty-ninth Radical. 又 *mata*, "again," mostly to the right or below, as in 友 *tomo*, "a companion;" 叙 JO, "raising in rank," "promotion."

Thirty-sixth Radical. 夕 *yūbe*, "evening," as in 夙 *tsuto ni*, "early;" 夢 *yume*, "a dream."

Forty-first Radical. 寸 SUN, "inch," placed below or at the right hand, as in 專 *moppara*, "entirely;" 射 *iru*, "to shoot;" sometimes in a corner, as 將 SHŌ, "a general," also read *hata*, "moreover."

Fifty-first Radical. 干 *azukaru*, "to be concerned with," as in 幸 *saiwai*, "happiness." It is often hard to pick out among the other strokes, thus 并 *narabi ni*, "together," also written 并 並 and 竝—a perplexing multiplicity, which cannot be helped.

Fifty-seventh Radical. 弓 *yumi*, "a bow," mostly placed to the left, as in 强 弱 KYŌJAKU, "strong or weak."

Fifty-ninth Radical. 彡, "feathers" or "long hair," not used alone. It mostly stands on the right, as in 形 *katachi*, "shape;" 彫 *horu*, "to engrave."

Sixty-third Radical. 戶 *to*, "door," called *to-kammuri*. It is placed above and to the left, as in 扇 *ōgi* "a fan" (lit. "feather" 羽 "door" 戶); 戻 *modoru*, "to return" (as a "dog" 犬 to the "door" 戶 of his master's house).

Sixty-eighth Radical. 斗 *hakaru*, "to measure." Mostly placed on the right, as in 料 *hakaru*, "to estimate," also read RYŌ, e.g. in 料理 RYŌRI, "cookery."

Sixty-ninth Radical. 斤 KIN, originally "an axe," hence "a pound" (weight), as in 斬 *kiru*, "to cut off;" 斯 *kono*, "this;" 斷 DAN or *tatsu*, "to cut off," "to refuse."

Seventieth Radical. 方 *kata*, "side," mostly on the left, as in 施 *hodokosu*, "to give" (as alms); 旅 *tabi*, "a journey."

Seventy-seventh Radical. 止 *yamu*, "to cease," variously placed, as in 歳 SAI or *toshi*, "year" (歳 is mostly shortened to 歳); 歷 *heru*, "to pass by;" 歸 *kaeru*, "to return."

Seventy-eighth Radical. 歹 *sare-bone*, "bleached bones," not used alone. It is placed to the left or below, as in 死 SHI, "death" (the "bleached bones" of a "man," 匕 representing 人); 殆 *ayau*, "dangerous" (i.e. threatening death), hence also read *hotondo*, "nearly."

Seventy-ninth Radical. 殳 properly *hoko*, "a spear," but called *ru-mata* from its superficial resemblance to the Katakana character ル *ru* and the character 又 *mata*, "again." It is always written on the right. Familiar examples of this Radical are offered by 段 DAN, "a step," and 殺 *korosu*, "to kill."

Eighty-second Radical. 毛 *ke*, "hair," variously placed. When at the left with its

733 彫
734 扇
735 戻
736 斗
737 料
738 斤
739 斬
740 斯
741 斷
742 施
743 旅
744 歳
745 歳
746 歷
747 歸
748 死
殆

749 段
750 殺
751 毫
752 毬
753 爪
754 爵
755 爭
756 瓜
757 牆
758 版
759 牧
760 瓦
761 瓶
762 甘
763 甚
764 嘗

last stroke prolonged, it is called *mōnyū*. Examples are 毫 *gō*, "fine down," "something quite minute;" 毬 *mari*, "a ball" (to play with).

Eighty-seventh Radical. 爪 *tsume*, "nail," "claws," (a picture of the bent hand). In composition it is generally placed at the top, and abbreviated to 𠂇 as in 爭 *arason*, "to dispute;" 爵 *shaku*, "an order of nobility."—[This Radical must be carefully distinguished from another (the Ninety-seventh), 瓜 *uri*, "melon," which has two strokes more.]

Ninetieth Radical. 𠂇 (not used alone). This and the Ninety-first 片 *kata*, "side," are supposed to represent the two halves of a tree-trunk split in two. Common examples are 牆 *kakine*, "a fence," and 版 *han*, "printing."

Ninety-third Radical. 牛 *ushi*, "cattle," sometimes at the bottom, more often at the left side and then written 𠂇 (*ushi-hen*), as in 牧 *boku* or *maki*, "pasture." How valuable cattle must have been in ancient times, for the word 物 "thing," to be placed specially under that, of all possible, headings!

Ninety-eighth Radical. 瓦 *kawara*, "a tile," placed to the right or below. The commonest character under it is 瓶 *bin*, "a bottle," also read *kame*, and then signifying "a jar."

Ninety-ninth Radical. 甘 *amai*, "sweet." Various placed, as in 甚 *hanahada*, "very;" 嘗 *katsute*, "previously which is also written 嘗."—Remember this Radical by its likeness to 口 "mouth," the organ which appreciates sweetness.

One Hundred and Third Radical. 疋 *hiki*, the auxiliary numeral for animals. Various placed. The commonest character classed under it is 疑 *utagau*, "to doubt," "to suspect."

One Hundred and Sixth Radical. 白 *shiroi*, "white," variously placed, as in 的 *mato*, "a target" (but compare "Colloq. Handbook," ¶ 115, N. B.); 皆 *mina*, "all" (our No. 306); 皇 "emperor" (our No. 286), which last recalls the "White Czar."

One Hundred and Seventh Radical. 皮 *kawa*, "skin," mostly at the right, as in 鼓 *tsuzumi*, "a drum."

One Hundred and Eighth Radical. 皿 *sara*, "a plate," always at the bottom, as in 盃 *sakazuki*, "a wine-cup;" 盛 *moru*, "to heap up" (as on a plate), also read *sakan*, "flourishing."

One Hundred and Eleventh Radical. 矢 *ya*, "an arrow," as in 短 *mijikai*, "short." It occurs at the left or below.

One Hundred and Seventeenth Radical. 立 *tatsu*, "to stand," at the top, bottom, or left, as in 章 *shō*, "chapter;" 奇 *ki*, "strange" (more properly 奇 under Radical 大); 豎 *tate*, "perpendicular;" 端 *hashi*, "edge."

One Hundred and Twenty-first Radical. 缶 *kame*, "a jar," placed at the left or bottom. Its commonest derivative is 缺 *kakeru*, "to be flawed," "missing."

765 疋
766 疑
767 的
768 皮
769 鼓
770 皿
771 盃
772 盛
773 短
774 章
775 奇
776 豎
777 端
778 缶
779 缺

780 網

781 罪

782 罰

783 罹

784 羊

785 美

786 群

787 翁

788 習

789 耒

790 耜

791 耘

792 聊

793 聚

794 聲

One Hundred and Twenty-second Radical. 网 *ami*, "a net," generally replaced in practice by 網 when signifying "net," and reduced to 四 when employed as a Radical at the top. Many of the characters under it have to do with some unpleasant entanglement (as in a net), hindrance, wrong, etc., as 罪 *tsumi*, "sin;" 罰 *BATSU*, "punishment;" 罹 *kakaru*, "to incur," "be involved in,"—as in guilt, distress, or disease.

One Hundred and Twenty-third Radical. 羊 *hitsuji*, "a sheep," generally at the top or right, as in 美 *BI*, "beautiful;" 群 *GUN* or *mure*, "a flock."

One Hundred and Twenty-fourth Radical. 羽 *hane*, "feathers," variously placed, thus 翁 *okina*, "an old man;" 習 *narau*, "to learn."—Both these characters are easy to remember, for a venerable old man is princely (公) and his gray beard flows down like feathers. On the other hand, that which tender white (白) nestlings learn is to fly with their wings or feathers.

One Hundred and Twenty-seventh Radical. 耒 *suki*, "a plough," placed to the left, as in 耕 耘 *KŌ-UN*, "cultivating and weeding," hence "husbandry."

One Hundred and Twenty-eighth Radical. 耳 "the ear," variously placed, thus 聊 *isasaka*, "a little;" 聚 *atsumeru*, "to collect;" 聲 *koe*, "the voice."

One Hundred and Thirty-fourth Radical. 臼 *usu*, "a mortar," sometimes above or below, as in 舊 *furui*, "old;" and more difficult to recognise in such complicated but useful characters as 與 *atōru*, "to give;" 興 *okosu*, "to raise," where part of the phonetic is wedged in between. 與 is sometimes abbreviated to 与.

One Hundred and Thirty-fifth Radical. 舌 *shita*, "tongue." Mostly to the left; mostly also with the character 人 "man," above it, as in 館 *KWAN* or *yakata* (also and better written 館 our No. 681).

One Hundred and Forty-first Radical. 虎 *tora*, "tiger," generally at the top in the abbreviated form 虤 called *tora-gashira*, thus 虐 *GYAKU*, "cruel;" 虛 *munashi*, "empty."

One Hundred and Forty-third Radical. 血 *chi*, "blood." Mostly to the left; but in the common character 衆 *SHŪ*, "many," it is found at the top. Remember this Radical by its likeness to the Hundred and Eighth 皿 "a plate or dish." It is really derived from the latter, the dot at the top representing the blood of a victim flowing into a dish when a religious sacrifice is performed.

One Hundred and Forty-sixth Radical. 而 "a cover," but not used alone. It always stands at the top, as in 要 *YŌ*, or *kaname*, "essential;" 覆 *FUKU* or *kutsugaeru*, "to overturn and is then mostly written as if it were 西 "west."

One Hundred and Forty-seventh Radical. 見 *miru*, "to see," placed to the right or below, as in 觀 *KWAN*, "to inspect;" 覺 *satoru*, "to discern."

795 舊

796 與

796 与

797 興

798 館

799 虎

800 虐

801 虛

802 血

803 衆

804 要

805 覆

806 觀

807 覺

808

角

One Hundred and Forty-eighth Radical. 角 *tsuno*, "horn;" also read *kado*, "a corner." Mostly to the left, as in 解 *toku*, "to loosen," "to explain."

809

解

One Hundred and Fifty-first Radical. 豆 *mame*, "beans." Mostly below, as in 豈 *ani*? "how?" 豐 *yutaka* or *toyo*, "abundance."

810

豆

One Hundred and Fifty-second Radical. 豕 *buta*, "a pig." Various placed, as in 象 *zō*, "an elephant" (also often read *katachi*, "shape," "appearance"); 豫 *arakajime*, "beforehand."

811

豈

One Hundred and Fifty-third Radical. 豸 not used alone and of uncertain meaning, except that it has something to do with animals. It is found at the left, as in 貌 *katachi*, "shape."

812

豐

One Hundred and Fifty-fifth Radical. 赤 *akai*, "red." Placed to the left, as in 赦 *yurusu*, "to pardon."—Anciently this Radical was written 炎 lit. "great fire," an appropriate symbol for the colour "red."

813

象

One Hundred and Fifty-sixth Radical. 走 *washiru*, "to run," called *SŌNYŪ* in composition, and written and placed thus: 起 *okoru*, "to rise up;" 越 *koeru*, "to cross over." This last character, with its Chinese sound *ETSU* or *ECHI*, occurs in some common place-names, e. g. 越中 *ETCHŪ*; 越後 *ECHIGO*.

814

豫

One Hundred and Fifty-eighth Radical. 身 *mi* "self." Placed to the left, thus 躬 which also means *mi*, "self;" 裸 *hadaka*, "naked" (for this latter see also pp. 126-7).

815

貌

One Hundred and Sixtieth Radical. 辛 *karai*, "pungent," "acid." Mostly to the left, as in 辨 *wakimaeru*, "to discriminate;" 辭 *kotoba*, "words."—Note that 辨 has "knife" between "acid" repeated, indicating the solving (as by an acid) and cutting asunder which discrimination involves. Another form of the same character is 辯 which indicates discrimination arrived at by means of words or arguments.

816

赤

One Hundred and Seventy-second Radical. 隹 known as *furu-tori*, lit. "old bird;" but the "old" seems a misnomer (conf. p. 104). It mostly stands on the right, as in 雜 *ZATSU* or *zō*, "mixed;" less often in other positions, such as are exemplified in the characters 集 *atsumeru*, "to collect;" 雇 *yatou*, "to hire."

817

赦

One Hundred and Eighty-second Radical. 風 *kaze*, "wind," as in 颶 *GU*. The compound term 颶風 *GUFŪ* or *tsumuji-kaze*, "a whirlwind," is fairly common; and 颶 may be easily remembered by its phonetic 具 *GU*, our No. 703.

818

走

One Hundred and Eighty-sixth Radical. 香 *nioi*, "fragrance." Placed to the left or below, as in 馨 *kaoru*, "to be fragrant."

819

起

One Hundred and Eighty-eighth Radical. 骨 *hone*, "bone." Placed to the left, as in 體 *karada*, "the body."

820

越

One Hundred and Ninetieth Radical. 髟 meaning hair, but not used alone. It occurs at the top, as in 髮 *kami*, "the hair of the head" (our No. 139).

821

躬

822

裸

822

裸

823

辛

824

辨

824

辯

825

辭

826

雜

827

集

828

雇

829

颶

830

香

831

馨

832

骨

833

體

834

鬼

One Hundred and Ninety-fourth Radical. 鬼 *oni*, "a demon," variously placed, as 魁 *KWAI* or *sakigake*, "a leader;" 魂 *tamashii*, "the soul;" 魔 *MA*, "a devil."

835

魁

One Hundred and Ninety-seventh Radical. 鹵 *ro*, properly "salt," but common only in the expression 鹵簿 *robo*, "the Imperial cortège." (簿 signifies "a tablet;" but how "salt tablet" came to denote the Imperial cortège, we cannot say.) Examples of this Radical are afforded by 鹽 the standard character for *shio*, "salt;" and (石)鹵 *SEKKEN*, "soap." It occurs mostly on the left side.

836

魂

One Hundred and Ninety-eighth Radical. 鹿 *shika*, "a deer," as in 麗 *REI* (the *REI* of *KIREI* 奇麗 "pretty"). It is variously placed.

837

魔

One Hundred and Ninety-ninth Radical. 麥 *mugi*, "wheat." In composition it is placed at the left, and the last stroke generally prolonged, as in 麴 *kōji*, "yeast."

838

鹵

Two Hundred and Third Radical. 黑 *kuroi*, "black," as in 點 *TEN*, "a dot;" 黨 *TŌ*, "a (political, etc.) party." The general appropriateness of "black" as a Radical in both these words should assist the memory.

839

簿

Two Hundred and Eighth Radical. 鼠 *nezumi*, "a rat." The original form was 𧔐, in which we may still distinguish the head with its teeth, the four little legs, and the long tail.

840

鹽

Two Hundred and Ninth Radical. 鼻 *hana*, "nose."

841

鹵

Two Hundred and Eleventh Radical. 齒 *ha*, "tooth," placed on the left, thus 齡 *youai*, "age" (as we tell a horse's age by its teeth). This Radical is often abbreviated to 齒.

842

鹿

Two Hundred and Twelfth Radical. 龍 *RYŌ, RYŪ, or tatsu*, "a dragon."

843

麗

Two Hundred and Thirteenth Radical. 龜 *kame*, "a tortoise," constantly abbreviated to 龜. The original form was 𪚩, giving a side-view of the creature, with its head and beak above, its tail below, its carapace on the right side, and its feet on the left.

Any one knowing these two lists by heart will be better equipped for finding characters in the dictionary than are nineteen-twentieths of the educated natives of China and Japan. It will help towards a working knowledge of the Radicals and their use to cast a glance from time to time through the *Index of Characters* given at the end of this volume. Such rare Radicals as 丨, 丶, 丿, etc., will then also gradually loom before the mind as possible clues to characters whose construction is not at once referable to any of the larger and more familiar classes.

Before we quit the subject of Radicals, it may be well to mention the following miscellaneous items:—

Some few characters are written indifferently with various Radicals of approximately the same signification. Thus our No. 605 穀 "cereals," with the Radical 禾 *ine*, "rice," also occurs as 穀 with 米 *kome*, another Radical for "rice." In the case of 𪚩

844

麥

845

麴

846

點

847

黨

848

鼠

340

鼻

850

齒

851

齡

852

龍

853

龜

“naked” (Radical 身 “self”), also written 裸 (Radical 衣 “clothes”), the appropriateness of the exchange is equally apparent.

Some few allow of the Radical being variously placed. 略 or 畧 RYAKU, “abbreviation,” is a common instance; so is 嶋 or 寫 shima, “island” (but 島 with four strokes less is the standard form, our No. 530). Others are afforded by 稿 or 豪 KŌ (as in 原稿 GENKŌ, “manuscript” or “copy” for the press, and in 草稿 SŌKŌ, “a rough draft”); also by 群 or 羣 MURE, “a flock;” by 峯 or 峰 mine, “a mountain peak;” and by 松 “pine-tree,” sometimes written 姿 for the sake of variety.

Sometimes, on the contrary, change of position in the Radical produces an entirely different character. Thus whereas 忘 is *wasureru*, “to forget,” 忙 is *isogashii*, “hurried.” 泉 is *izumi*, “a spring of water;” but 泊 is *tomaru*, “to stop.”

A few useful characters are obtained by trebling a Radical. Such are 姦 KAN, “immorality,” “adultery” (representing intrigues with three women at a time); 晶 SHŌ, used in 水晶 SUI-SHŌ, “crystal,” which we may suppose to be as bright and clear as three suns; 蟲 *mushi*, “insects;” 最 used in the common though obscure compound 最負 HIKKI, “patronage,” “favour;” 轟 *todoroku*, “to rumble.”

We have alluded above to the arbitrary manner in which many characters are classed in the dictionaries. 門 MON-gamae, “gate,” the *Hundred and Sixty-ninth Radical*, for instance, is made to include 閉 開 間 etc., but not 問 and 聞 which are placed under the Radicals 口 and 耳 respectively. 求 *motomeru*, “to seek,” has no etymological connection with 水 *mizu*, “water,” neither have 由 *yoshi*, “circumstance;” 甲 KŌ, “firstly;” and 申 *mōsu*, “to say,” any connection with 田 *ta*, “rice-field.” The dictionaries class them under “rice-field” on the strength of a merely superficial resemblance. This is a matter in which nothing but practice can avail.

Some few characters occurring in Japanese books will not be found in the ordinary dictionaries at all under any Radical, because they are local Japanese inventions, and therefore lack the sanction of the learned. The most useful members of this small class are:

辻 *tsuji*, “a place where four roads meet,” “cross-roads.”
 込 *komu*, “to be crowded;” also *komeru*, “to stuff in.”
 込 *tote*, “saying (or thinking) that.”
 畑 *hata*, “a (dry) field,”—as contrasted with a wet rice-field.
 畠 *hatake*, “a (dry) field,” a “vegetable garden.”
 峠 *tōge*, “a mountain pass.”

In inventing such new characters to suit their own special needs, the Japanese did but follow the example set by every provincial Chinese dialect.

稿 854
 峯 855
 忙 856
 泊 857
 姦 858
 晶 859
 蟲 860
 最 861
 負 862
 轟 863
 辻 864
 込 865
 込 866
 畑 867
 畠 868
 峠 869

433 梅	425 德	417 壺	409 竹	401 音
434 枝	426 后	418 酒	410 又	402 訓
435 板	427 司	419 臣	411 禾	403 井
436 案	428 寒	420 林	412 齊	404 首
437 機	429 艸	421 森	413 糸	405 烏
438 械	430 靈	422 坐	414 絲	406 羽
439 戒	431 巫	423 災	415 果	407 貝
440 俗	432 豕	424 軍	416 樂	408 臼

473 傍	465 舌	457 甫	449 勤	441 谷
474 亡	466 寺	458 匍	450 代	442 聽
475 妄	467 持	459 捕	451 伏	443 王
476 盲	468 詩	460 浦	452 伯	444 功
477 位	469 特	461 補	453 例	445 助
478 仙	470 姓	462 鋪	454 借	446 勇
479 仁	471 筆	463 輔	455 儀	447 勝
480 慎	472 旁	464 舍	456 犬	448 勞

堅 ⁵⁰⁷	勢 ⁴⁹⁹	余 ⁴⁹¹	使 ⁴⁸⁹	部 ⁴⁸¹
執 ⁵⁰⁸	呼 ⁵⁰⁰	但 ⁴⁹²	侵 ⁴⁹⁰	篇 ⁴⁸²
壯 ⁵⁰⁹	向 ⁵⁰¹	儘 ⁴⁹³		編 ⁴⁸³
壽 ⁵¹⁰	命 ⁵⁰²	冷 ⁴⁹⁴		偏 ⁴⁸⁴
太 ⁵¹¹	器 ⁵⁰³	凍 ⁴⁹⁵		康 ⁴⁸⁵
央 ⁵¹²	回 ⁵⁰⁴	刀 ⁴⁹⁶		典 ⁴⁸⁶
夷 ⁵¹³	園 ⁵⁰⁵	到 ⁴⁹⁷		冠 ⁴⁸⁷
契 ⁵¹⁴	城 ⁵⁰⁶	券 ⁴⁹⁸		構 ⁴⁸⁸

意 ⁵⁴⁵	摩 ⁵³⁷	属 ⁵²⁹	宿 ⁵²³	好 ⁵¹⁵
憂 ⁵⁴⁶	麻 ⁵³⁸	島 ⁵³⁰	寫 ⁵²⁴	妻 ⁵¹⁶
情 ⁵⁴⁷	序 ⁵³⁹	岡 ⁵³¹	寫 ⁵²⁴	妾 ⁵¹⁷
忝 ⁵⁴⁸	庭 ⁵⁴⁰	岩 ⁵³²	冥 ⁵²⁵	孔 ⁵¹⁸
戈 ⁵⁴⁹	彳 ⁵⁴¹	巾 ⁵³³	尸 ⁵²⁶	孟 ⁵¹⁹
戰 ⁵⁵⁰	彼 ⁵⁴²	市 ⁵³⁴	尾 ⁵²⁷	孝 ⁵²⁰
舉 ⁵⁵¹	待 ⁵⁴³	布 ⁵³⁵	屈 ⁵²⁸	孰 ⁵²¹
指 ⁵⁵²	衛 ⁵⁴⁴	帳 ⁵³⁶	屬 ⁵²⁹	宇 ⁵²²

585 狽	577 燒	569 欠	561 曰	553 拜
586 珍	578 炭	570 欲	562 曲	554 承
587 現	579 烈	571 歌	563 更	555 救
588 琴	580 照	572 湯	564 最	556 敢
589 界	581 獻	573 海	565 松	557 整
590 畏	582 獸	574 永	566 某	558 昨
591 痘	583 狐	575 求	567 查	559 暑
592 痛	584 狼	576 泉	568 條	560 旬

625 苦	617 肉	609 笑	601 祖	593 療
626 菊	618 肥	610 箱	602 祭	594 眼
627 葉	619 育	611 精	603 種	595 看
628 落	620 期	612 粗	604 秀	596 眞
629 藥	621 望	613 粟	605 穀	597 砂
630 蠟	622 舟	614 栗	606 穴	598 磨
631 融	623 船	615 細	607 空	599 示
632 螢	624 舶	616 素	608 竊	600 福

閱 ⁶⁶⁵	酉 ⁶⁵⁷	近 ⁶⁴⁹	財 ⁶⁴¹	被 ⁶³³
鬪 ⁶⁶⁶	酌 ⁶⁵⁸	運 ⁶⁵⁰	費 ⁶⁴²	裁 ⁶³⁴
阜 ⁶⁶⁷	配 ⁶⁵⁹	送 ⁶⁵¹	賴 ⁶⁴³	表 ⁶³⁵
陰 ⁶⁶⁸	醫 ⁶⁶⁰	迄 ⁶⁵²	跡 ⁶⁴⁴	裏 ⁶³⁶
陽 ⁶⁶⁹	銀 ⁶⁶¹	達 ⁶⁵³	蹟 ⁶⁴⁵	詭 ⁷³⁶
陸 ⁶⁷⁰	鏡 ⁶⁶²	邑 ⁶⁵⁴	載 ⁶⁴⁶	設 ⁶³⁸
雲 ⁶⁷¹	釜 ⁶⁶³	邸 ⁶⁵⁵	轉 ⁶⁴⁷	話 ⁶³⁹
雷 ⁶⁷²	關 ⁶⁶⁴	郡 ⁶⁵⁶	遠 ⁶⁴⁸	譽 ⁶⁴⁰

具 ⁷⁰³	况 ⁶⁹⁶	丈 ⁶⁸⁸	館 ⁶⁸¹	革 ⁶⁷³
兼 ⁷⁰⁴	市 ⁶⁹⁷	且 ⁶⁸⁹	駕 ⁶⁸²	靴 ⁶⁷⁴
冊 ⁷⁰⁵	交 ⁶⁹⁸	乃 ⁶⁹⁰	騷 ⁶⁸³	鞍 ⁶⁷⁵
再 ⁷⁰⁶	光 ⁶⁹⁹	久 ⁶⁹¹	鮮 ⁶⁸⁴	頁 ⁶⁷⁶
勿 ⁷⁰⁷	兒 ⁷⁰⁰	乍 ⁶⁹²	鯨 ⁶⁸⁵	順 ⁶⁷⁷
包 ⁷⁰⁸	兒 ⁷⁰⁰	乞 ⁶⁹³	鷄 ⁶⁸⁶	須 ⁶⁷⁸
匠 ⁷⁰⁹	几 ⁷⁰¹	乳 ⁶⁹⁴	鶴 ⁶⁸⁷	頭 ⁶⁷⁹
匿 ⁷¹⁰	凭 ⁷⁰²	互 ⁶⁹⁵		餘 ⁶⁸⁰

740 斯	732 形	727 干	719 原	711 升
741 斷	733 彫	728 幸	720 友	712 午
742 施	734 扇	729 并	721 叙	713 博
743 旅	735 戾	729 并	722 夙	714 印
744 歲	736 斗	729 並	723 夢	715 危
744 歲	737 料	729 竝	724 專	716 卷
745 歷	738 斤	730 強	725 射	717 卯
746 歸	739 斬	731 弱	726 將	718 雁

779 缺	771 盃	763 甚	755 爭	747 死
780 網	772 盛	764 嘗	756 瓜	748 殆
781 罪	773 短	765 足	757 牆	749 段
782 罰	774 章	766 疑	758 版	750 殺
783 懼	775 奇	767 的	759 牧	751 毫
784 羊	776 豎	768 皮	760 瓦	752 毬
785 美	777 端	769 鼓	761 瓶	753 爪
786 群	778 缶	770 皿	762 甘	754 爵

818 走	810 豆	802 血	795 舊	787 翁
819 起	811 豈	803 衆	796 與	788 習
820 越	812 豐	804 要	796 与	789 耒
821 躬	813 象	805 覆	797 興	790 耕
822 髀	814 豫	806 觀	798 館	791 耘
822 裸	815 貌	807 覺	799 虎	792 聊
823 辛	816 赤	808 角	800 虐	793 聚
824 辨	817 赦	809 解	801 虛	794 聲

856 忙	848 鼠	840 鹽	832 骨	824 辯
857 泊	849 鼻	841 鹵	833 體	825 辭
858 姦	850 齒	842 鹿	834 鬼	826 雜
859 晶	851 齡	843 麗	835 魁	827 集
860 蟲	852 龍	844 麥	836 魂	828 雇
861 鼎	853 龜	845 麴	837 魔	829 颶
862 負	854 稿	846 點	838 鹵	830 香
863 轟	855 峯	847 黨	839 簿	831 馨

				864 辻
				865 辻
				866 辻
				867 畑
				868 畠
				869 峠

SIXTH SECTION.

A TALE OF THE GOOD OLD DAYS,
BEING ONE OF THE FAMOUS JUDGMENTS OF ŌOKA ECHIZEN-NO-
KAMI, THE JAPANESE SOLOMON, WHO WAS MAYOR OF
SOUTH YEDO EARLY IN THE EIGHTEENTH CENTURY.

文字のゝるべ第六編

指手錠の件

第一回

元祿の末本町二丁目の裏屋に歳の頃五十ばかりにて一人の下女
と召仕ひ何不足なく暮し居る寡婦やもめありしが其表に越後屋八郎兵
衛と云ふ太物屋あり此八郎兵衛は伊勢松坂の生れにして人品能
く辨舌爽快さはやかなりしが折々老女の許もとへ出入をなし追々心安くなり
に一日毎度の如く來り四方山よもの咄より遂に昔語りに及びて老女
が身の上を聞くに或諸侯の家中にて歴々の家柄なるが如何な
る故にや浪人して在ける處五年以前夫をに死に別れ子供もなく親
類とてもあらざれば爲ん方なく此處へ引込み後生三昧くらすに消光と

の話と聞て八郎兵衛何方よりか後扶持にても参りた哉と尋ねけるに老女否々扶持は参らぬが少たくはへしの貯蓄金あれば質素たまたに消光せば私が一代は安樂なりと云に八郎兵衛夫は可惜金あたらと寝して置くは無益なり少しづゝ貸出され利足を取り給はゞ猶々御生涯の御樂みなるべし何程御貯蓄のあるかは存ぜぬと未だお歳は五十位と御見請申すにより九十百迄も御繁昌ならんには大概五十年の御暮しに千兩と宛其中火難病難不時の入費もあれば貸金にして利分を得給はゞ大に御安心ならん若おほしめしし思召も御座らば何時にてまことも御世話致さん私しも折々は借用致度と實まことしやかに申すにぞ老女はつらく考へるに貯へ金は四五百兩なれども外に扶持とても有ざる故八郎兵衛が申す如く貸出して利足を得ば安心ならんと思ひ夫より八郎兵衛に相談して五兩十兩づゝ貸出せしに次第くたのもしくに子を生むと頼母敷思ひ又八郎兵衛が入用の節は利足に及

はずとて十兩廿兩づゝ用立^{だて}けるに八郎兵衛の何時も日限にの間違ひなく返金なせしかば何時となく無證文にて貸與へ後々の五十兩百兩と大金に成しかども相變らず返金をあま故老女も大に悦び居たりしが既に六七年立つ中に彼老女の尼となり名を知光と呼び衣を着し誠に隱居の有様にて八郎兵衛とは無二の懇意となり明暮^{あけくれ}出入あし居たり或時八郎兵衛の比丘尼に對ひ此節室町に宜しき賣家あり此家を買取り見世を出せば仕出を事疑ひなけれども千兩程も掛るに付殘念ながら見合せるとの話しを知光尼はつらく聞き夫は惜きとあり少々ならば御用立申さんに千兩と申ては私の力に及ばずと申すに八郎兵衛夫は千万忝けなし私も少しは貯へ有るにより三百兩御貸し下されなば此望み行届くなりと云ふを聞て其位の事なら御用立申すべければ人の言込ぬ内に早く其家へ申込み給へと知光尼は惜氣^{おしげ}もなく貸與ふるによ

り八郎兵衛大に悦び早々立歸りて吉日を選び店開きとなし呉服物も一層多く仕込み若い者ども増して最盛んに商ひけり此八郎兵衛は一体商賣の道に賢く人望ありて問屋の吞込も宜しければ次第に繁昌なし二三年の中に土藏を建て地面も買入れ男女も十三人の暮しにて今は有福の身とぞなりにける其後彼の知光尼の方へは何となく衣類其外時の物を遣しなむして一年餘も過しと雖も彼三百兩の金のと何とも云ざれども懇意のこと故老尼は催促もせず又一兩年を経過せしに猶何の咄しもなきゆゑ老尼は如何と思ひ或日八郎兵衛に向ひ先年御用立たる三百兩の金子御返し下されたく此節は諸方へ貸出せし金も種々と間違ひ手元不廻りにて困るに付何卒御返し下され度と云ば八郎兵衛は元より踏氣なれば大に驚きたる躰にて成程拙者難儀の節は十兩廿兩は御借申せしとも有しが此節は問屋の外に借金と云もの一錢もな

し當時二箱や三箱の金には差支へぬ我等何しに借た金を返さぬ
と申すことと有べきや夫は覺^{けし}え違ひならんと申すにぞ老尼も又大
に驚き是は怪^{けし}からぬことを仰せらるゝもの哉先年室町へ引越給
ふ時金子不足故行届かぬこととなれば實に氣の毒に思ひ三百
兩の金御用達しこととよもや御忘れは有ま^とと云へば八郎兵衛
否々夫は人違ひ殊に引移りの時借用金など致す拙者では御座ら
ぬ左様に申掛け仕給ふなと空嘯^{そらうそぶ}いて居けるにぞ老尼は大に氣色^{けしき}
と變へ是は御前にも似合はぬこと三百兩の大金を只奪ひ取るは
盗人同前なり早々耳を揃へて返されよと息卷けば八郎兵衛も顔
色と變^とは了見違ひと有らば格別重ねて左様の騙りケ間敷と
云はるれば何ほ女でも用捨はせぬと言葉荒く目に角立てゝ罵る
故知光尼も大に怒ると雖も争ひ難くや思ひけん其儘立て歸りけ
り

YUBI TE-JŌ NO KEN.

DAI IK-KWAI.

GENROKU no sue, HONCHŌ NI-CHŌ-me no ura-ya ni, toshi no koro GO-JŪ bakari nite, hitori no GEJO wo meshi-tsukai, nani FUSOKU naku kurashi-oru yamome arishi ga,—sono omote ni ECHIGO-ya HACHIROBEI to iu futomono-ya ari. Kono HACHIROBEI wa ISE Matsuzaka no umare ni shite, JIMPIN yoku, BENZETSU sawayaka narishi ga, ori-ori RŌJO no moto ye de-iri wo nashi, oi-oi kokoro-yasuku narishi ni,—aru hi itsu mo no gotoku kitari, yomo-yama no hanashi yori tsui ni mukashigatari ni oyobite, RŌJO ga mi no ue wo kiku ni, aru SHOKŌ no KACHŪ nite REKI-REKI no ie-gara naru ga, ika naru yue ni ya, RŌNIN shite ari-keru tokoro, GO-NEN IZEN otto ni shini-wakare, kodomo mo naku, SHINRUI tote mo arazareba, sen-kata naku kono tokoro ye hiki-komi, GOSHŌ-ZAMMAI ni kurasu to no hanashi wo kikite, HACHIROBEI, “Izu-kata yori ka GO FUCHI nite mo maeri sōrō ya?” to tazune-keru ni, RŌJO “Ina! ina! FUCHI wa mairanu ga, sukoshi no takuwae-KIN areba, tamaka ni kuraseba washi ga ICHI-DAI wa ANRAKU nari” to iu ni, HACHIROBEI, “Sore wa atara! Kane wo nekaishite oku wa, MUEKI nari. Sukoshi zutsu kashi-idasare! RISOKU wo tori-tamawaba, nao-nao GO SHŌGAI no o tanoshimi naru-beshi. Nani-hodo o takuwae no aru ka wa ZONzenedo, imada o toshi wa GO-JŪ gurai to o mi-uke-mōsu ni yori, KU-JŪ, HYAKU made mo GO HANJŌ naran ni wa, ōyoso GO-JŪ-NEN no o kurashi ni SEN-RYŌ to ate, sono uchi KWANAN, BYŌNAN, FUJI no NYŪHI mo areba, kashi-KIN ni shite RIBUN wo e-tamawaba, ōi ni GO ANSHIN naran. Moshi oboshi-meshi mo GOZARABA, nan-doki nite mo o SEWA itasan. Watakushi mo ori-ori wa SHAKUYŌ itashitashi,” to makotoshiyaka ni mōsu ni zo. RŌJO wa tsura-tsura kangaeru ni, takuwae-KIN wa SHI-GO-HYAKU RYŌ naredomo, hoka ni FUCHI tote mo arazaru yue, HACHIROBEI ga mōsu gotoku kashi-dashite RISOKU wo eba, ANSHIN naran to omoi; sore yori HACHIROBEI ni SŌDAN shite, GO-RYŌ JŪ-RYŌ zutsu kashidaseshi ni, SHIDAI-SHIDAI ni ko wo umu wo tanomoshiku omoi; mata HACHIROBEI ga iriyō no SETSU wa, RISOKU ni oyobazu tote, JŪ-RYŌ NI-JŪ-RYŌ zutsu Yōdate-keru ni, HACHIROBEI wa itsu mo NICHIGEN ni wa machigai naku HENKIN naseshikaba, itsu to naku MU-SHŌMON nite kashi-atae, nochi-nochi wa GO-JŪ-RYŌ HYAKU-RYŌ to TAIKIN ni narishikadomo, ai-kawarazu HENKIN wo nasu yue, RŌJO mo ōi ni yorokobi-itarishi ga,—sude ni ROKU-SHICHI-NEN tatsu uchi ni, kano RŌJO wa ama to nari, na wo CHIKŌ to yobi, koromo wo CHAKUSHI, makoto ni INKYO no arisama nite, HACHIROBEI to wa MUNI no KON-I to nari, ake-kure de-iri nashi-itari.

Aru toki HACHIROBEI wa BIKUNI ni mukai, “Kono SETSU Muro-machi ni yoroshiki uri-ie ari. Kono ie wo kai-tori, mise wo idaseba, shi-dasu koto utagai nakeredomo, SEN-RYŌ hodo mo kakaru ni tsuki, ZANNEN-nagara mi-awaseru” to no hanashi wo, CHIKŌ-NI wa tsura-tsura

kiki, "Sore wa oshiki koto nari. SHŌ-SHŌ naraba GO YŌ-date-mōsan ni, —SEN-RYŌ to mōshite wa, watakushi no chikara ni oyobazu" to mōsu ni, HACHIROBEI, "Sore wa SEM-BAN katajikenashi. Watakushi mo sukoshi wa takuwaē aru ni yori, SAM-BYAKU-RYŌ o kashi kudasarenaba, kono nozomi yuki-todoku nari" to iu wo kikite, "Sono kurai no koto nara, GO YŌ-date mōsu-bekereba, hito no ii-komanu uchi ni hayaku sono ie ye mōshi-komi-tamae" to, CHIKŌ-NI wa oshige mo naku kashi-atōru ni yori, HACHIROBEI ōi ni yorokobi, SŌSŌ tachi-kaerite, KICHI-NICHI wo erami, mise-biraki wo nashi, GOFUKU-mono mo ISSŌ ōku shi-komi, wakai mono wo mo mashite, ito sakan ni akinai-keri.

Kono HACHIROBEI wa, ITTAI SHŌBAI no michi ni kashikoku, JIMBŌ arite, toi-ya no nomi-komi mo yoroshikereba, SHIDAI ni HANJŌ nashi, NI-SAN-NEN no uchi ni DOZŌ wo tate, JIMEN mo kai-ire, nannyo mo JŪ-SAN-NIN no kurashi nite, ima wa YŪFUKU no mi to zo nari ni keru. Sono GO kano CHIKŌ-NI no kata ye wa, nan to naku IRUI sono hoka toki no mono wo tsukawashi nado shite, ICHI-NEN YO mo sugishi to iedomo, kano SAM-BYAKU-RYŌ no kane no koto wa, nan to mo iwazaredomo, KON-I no koto yue RŌNI wa SAISOKU mo sezu; mata ICHI-RYŌ-NEN wo sugoseshi ni, nao nan no hanashi mo naki yue, RŌNI wa ikaga to omoi, aru hi HACHIROBEI ni mukai, "SENNEN GO YŌ-date-taru SAM-BYAKU-RYŌ no KINSU on kaeshi kudasare-taku; kono SETSU wa SHOHŌ ye kashi-idaseshi kane mo iro-iro to machigai, temoto FU-mawari nite komaru ni tsuki, dōzo o kaeshi kudasare-taku" to ieba, HACHIROBEI wa moto yori fumu KI nareba, ōi ni odorokitaru TEI nite, "Naruhodo! SESSHA NANGI no SETSU wa, JŪ-RYŌ NI-JŪ-RYŌ wa o kari-mōseshi koto mo arishi ga,—kono SETSU wa, toiya no hoka ni SHAKKIN to iu mono IS-SEN mo nashi. TŌJI futa-hako ya mi-hako no kane ni wa sashi-tsukaenu ware-ra, nani shi ni karita kane wo kaesanu to mōsu koto aru-beki ya? Sore wa oboe-chigai naran" to mōsu ni zo. RŌNI mo mata ōi ni odoroki, "Kore wa keshikaranu koto wo ōseraruru mono kana! SENNEN Muro-machi ye hiki-koshi-tamau toki, KINSU FUSOKU yue yuki-todokanu to no koto nareba, JITSU ni KINODOKU ni omoi, SAM-BYAKU-RYŌ no kane GO YŌ-dateshi koto wo yomoya o wasure wa aru-maji" to ieba, HACHIROBEI, "Iya! iya! sore wa hito-chigai. Koto ni hiki-utsuri no toki, SHAKUYŌ-KIN nado itasu SESSHA de wa GOZARAN. SAYŌ ni mōshi-kake shi-tamau-na!" to, sora-usobuite ii-keru ni zo. RŌNI wa ōi ni KESHIKI wo kae, "Ko wa omae ni mo ni-awanu koto. SAM-BYAKU-RYŌ no TAIKIN wo tada ubai-toru wa, nusubito DŌZEN nari. SŌSŌ mimi wo soroete kaesare-yo!" to iki makeba, HACHIROBEI mo GANSHOKU wo HENji, "Ko wa RYŌKEN-chigai to araba, KAKUBETSU. Kasanete SAYŌ no katari-gamashiki koto iwarureba, nambo onna de mo YŌSHA wa senu" to, kotoba araku, me ni kado tatete nonoshiru yue, CHIKŌ-NI mo ōi ni ikaru to iedomo, arasoi-gataku ya omoi-ken, sono mama tatte kaeri-keri.

NEW CHARACTERS.—870. 錠 JŌ, "a lock." 手錠 te-JŌ generally means "hand-cuffs," though here, as will be seen when the story develops, the signification is slightly different.—871. 件 KEN, "a case," "an affair." It is often read *kudan*, "aforesaid."—872. 祿 ROKU, "official emoluments,"—here part of the compound GENROKU, a "year-name" (年號) which lasted from A. D. 1688-1704, and is one of the best-known periods of Japanese history. All the arts for which Japan has since been famous then sprang into

vigorous growth, the theatre flourished, the Forty-seven Rōnins enacted their famous drama in real life, etc., etc.—873. **召** *mesu*, properly “to send for.”—874. **暮** *kureru*, “to grow dark,” hence *kurasu*, “to spend time.”—875-6. **寡** is properly *KWA*, “few” (*sukunai*), hence “solitary;” **婦** is *FU*, “a woman,” “a wife;” the two together are read *yamome*, “a widow.” The character **婦** well indicates a wife’s household duties, being composed of **女** “woman,” and **帚** *hōki*, “a broom” (877). This last is now generally written with the Radical for “bamboo,” showing the material Far-Eastern brooms are made of, thus **箒**.—878. **郎** properly *rō*, “a man,” but occurring chiefly in proper names, and abbreviated to *ro* when *BEI* follows (*conf.* p. 153).—879. **伊** *i* properly means *kore*, “this,” but its use in nineteen cases out of twenty is phonetic merely. The natives of the province of Ise are credited with aptitude for trade, but their reputation for honesty leaves something to be desired.—880-1. **坂** and **阪** are used indifferently, Radicals 32 and 170 being each equally appropriate to the idea of “hill.”—882. **爽** taken alone, is read *sawayaka*, “clear,” hence “fluent.” The same reading persists when it is compounded with **快** (our No. 380), *KWAI* or *kokoro-yoi* “pleasant.”—883. **折** properly *oru*, “to break,” hence used when doubled for like-sounding *ori-ori*, “sometimes.”—Observe **許** (our No. 311) *KYO* or *yurusu*, “to allow,” here read *moto* which means “place,” “presence,”—singularities of the use of the characters which must just be taken on trust, and if possible remembered.—884. **追** properly *ou*, “to pursue;” hence, when doubled, *oi-oi*, “gradually.”—**四方山** read *yomo-yama*, is a corruption of *yo-mo ya-mo*, **四方八方**.—885. **咄**, *hanashi*, “talk,” what “comes out” **出** of the “mouth” **口**.—886. **遂** *tsui ni*, “at last.”—887. **昔** *mukashi*, “anciently.”—**或** properly *aruwa*, is here read *aru*, “some,” “one.”—888. **侯** *kō* is properly “a marquis.” That **諸侯** lit. “several marquises,” should mean “a DAIMYŌ” in the singular, is a freak of usage.—**歷々** *REKI-REKI* (our No. 745 doubled) means “illustrious,” because a family becomes so when it has “passed through” (**歷** *heru*) several generations.—889. **柄** Properly *e*, a handle,” but borrowed to represent phonetically the suffix *gara*, which signifies “kind,” “quality,” “appearance.”—890. **浪** *rō* “the waves of the sea (Jap. *nami*):” —a RŌNIN is lit. “a wave-man,” i. e., one who wanders about having no fixed lord or occupation. Read Mitford’s admirable version of the story of the Forty-Seven Rōnins, in his “Tales of Old Japan.”—891. **昧** *mai* properly “dark” (from **未** “not yet,” and **日** “sun”); but **三昧** denotes “absorption” (as in religious devotion).—892. Here we find *kurasu* written differently from the same word in 874, it being here lit. “extinguishing” (**消** *kesu*) “light” (**光** *hikari*).—893. **俵** A very common abbreviation of the honorific prefix **御** *go*, *on*, or *o*.—894. **扶** read alone is *tasukeru*, “to assist” (the character showing one lending “a hand” to “a man”); **扶持** is *FUCHI*, “official rations,” such as, in feudal days, the Daimyōs distributed to their dependants.—895. **ㇿ** is a familiar abbreviation, 896. **候** the standard form of *sōrō*, “to be,” the commonest word in the Epistolary Style, often used, as here, in

literature when conversations are reproduced. *Mairi sōrō ya?* corresponds to Colloquial *mairimasu ka?* Do not confound 候 *sōrō* with 侯 *kō*, "marquis" (No. 888), though the two are connected in meaning, as 候 originally signified, not mere "being," but "being in waiting" (*samurau*, whence *samurai*, "a feudal retainer") in a nobleman's mansion.—897. 哉 *ya?* the interrogative particle, also read *kana!* an exclamatory particle.—898. 否 *ina*, "oh! no" (不 "not" agreed to by the "mouth").—899-900. 貯蓄 Each alone is read *taku-waeru*, "to store up," "to hoard;" together CHOCHIKU, same meaning. Premising that in this case 丁 stands for 人, the character 貯 portrays the "treasures" of a "man" placed under "shelter."—901. 質 taken alone, is mostly read *shichi*, "a pledge." It properly means "substance," "essence," hence "plain." 質素 *shisso* or *tamaka* is also "plain," "simple."—902. 惜 alone is *oshimu*, "to grudge."—903. 寢 *inuru* (Colloq. *neru*), "to sleep;" here *nekasu*, "to let sleep." In proper Chinese usage this character 寢 is "to lie down," "to go to bed," and No. 1091 寐 is actually "to sleep;" but Jap. idiom scarcely lends itself to this delicate distinction.—904. 益 *EKI* or *YAKU*, "advantage."—905. 給 *tamau*, "to deign," properly "to give" (to an inferior).—906. 猶 *nao*, "still more."—907. 涯 *GAI*, Jap. *kishi*, "a shore," or *kagiri*, "a limit;" compare (908) 崖 *gake*, "a cliff," "a precipice," the same idea modified by the use of a different Radical. 生涯 means "to life's limit," "the whole life."—909. 繁 alone is *shigei*, "multitudinous;" 910. 昌 alone is *sakan*, "flourishing" (like the light of suns); HANJŌ together is "prosperous."—911. 概 *GAI* or *ōmune*, "mainly." 大概 may be read TAIGAI or *ōyoso* (also *oyoso*).—912. 宛 *ateru*, also *zutsu*, see the dictionaries.—913. 座 *ZA*, "a seat," often interchanged with (No. 422) 坐 "to sit."—914. 實 *makoto* or *JITSU*, "truth."—915. 考 *kangaeru*, "to reflect."—916. 談 alone is *hanasu*, "to talk."—917. 敷 properly *shiku*, "to spread," but here and very often used phonetically for the adjective termination *shiku*, *shiki*, consequently an important character to know.—918. 節 *SETSU*, properly *fushi*, the "joints" of the bamboo, hence "a section," hence "a time."—919. 限 *GEN* or *kagiri*, "a limit." Observe the relationship, amidst divergence of sound, uniting the various characters having this phonetic, as 銀 *GIN*, "silver;" (No. 920) 根 *KON* (Jap. *ne*), "root," and 眼 *GAN*, "eye."—921. 違 *chigau*, "to differ."—922. 證 *SHŌ*, "proof." The homonym 証 ("correct words"), No. 923, is constantly interchanged with it.—924. 悅 *yorokobu*, "to rejoice."—925. 既 *sude ni*, "already."—926. 尼 *ama*, generally rendered "a Buddhist nun;" but our strict ideas of "taking the veil," and consequent lifelong seclusion and obedience, do not apply in Japan. A woman who shaves her head, assumes an appropriate religious name, and retires (in appearance at least) from active affairs, is none the less an *ama* for living in the world and following her own bent.—927. 着 *CHAKUSURU*, "to wear."—928. 誠 *makoto*, "truthfulness." Often combined with No. 914, thus 誠實 *SEIJITSU*, "sincerity."—929. 隱 *IN*, "retirement;" often read *kakureru*, "to hide."—930. 懇 *KON* (compare note to No. 919) or *nengoro*, "kind-

liness."—931-2. **比** is here BI, **丘** is KU, and **尼** is NI (read *ama* in No. 926), all used phonetically to transcribe a Sanskrit word signifying "nun." But **比** taken alone is *Hisuru*, "to compare;" and **丘** is *oka*, "a hillock."—933. **室** *muro*, "a cellar," "a hothouse."—934. **宜** *yoroshii*, "fit," "right," "good."—935. **早** *sō, hayai*, "early," "quick."—936. **選** *eramu*, "to choose," also written **撰**.—937. **吳** Go is properly the name of an ancient Chinese kingdom; and a haberdasher's shop retains the name of **吳服屋** *GOFUKU-ya*, lit. "Chinese clothes house," in memory of the early days when Chinese fashions in tailoring prevailed. The native Jap. name for Go is *Kure*, whence this character, borrowed phonetically, is also often read *kureru*, "to give" (to an inferior).—938. **層** *sō*, "a layer," "a tier;" compare, both for sense and form, the next, 939. **增** *masu*, "to augment."—940. **体** TAI or TEI, a common abbreviated form of **體** (No. 833).—941. **賢** KEN or *kashikoi*, "wise."—942. **吞** *nomu*, "to swallow" (from **口** "mouth," with **天** TEN as the phonetic, it being read TON).—943. **藏** *zō* or *kura*, "a godown."—944. **建** KEN or *tateru*, "to erect."—945. **遣** KEN or *tsukawasu*, "to send."—946. **過** *sugiru*, "to pass by," "to exceed."—947-8. **催促** SAISOKU *suru*, "to urge."—949. **經** KEI or *heru*, "to pass by," "to elapse." It is often abbreviated to **経**.—950. **廻** or **廻** *mawaru* or *meguru*, "to turn round," interchanged with its primitive **回** (No. 504).—951. **困** *komaru*, "to be in trouble" (like a "tree" shut up in an "enclosure").—952. **踏** *fumu*, "to tread on," here metaph. "to repudiate."—953. **驚** KEI or *odoroku*, "to be frightened" "(like a shy "horse"). Remember at the same time (954) **警** KEI or *imashimeru*, "to warn," which is the KEI of **警部** KEIBU, "a police sergeant," who warns people and frightens evil-doers. **言** is as appropriate a Radical for "warning" as **馬** is for "taking fright."—955. **拙** SETSU or *tsutanai*, "awkward."—956. **怪** KWAI or *ayashii*, "strange."—957. **仰** *aogu*, "to look up;" hence *ōse*, "your words," or "commands."—958. **毒** DOKU, "poison."—959. **殊** *koto ni*, "particularly."—960. **移** *utsuru*, "to remove."—The student need not yet trouble to remember the rather rare character **嘯** *usobuku*, "to whistle."—961. **似** *niru*, "to resemble."—962. **奪** *ubau*, "to rob."—963. **盜** TŌ or *nusumu*, "to steal."—964. **揃** *soroeru*, "to equalise." *Mimi wo soroete kaesu* is a common expression for "complete repayment."—965. **息** "breath" (as it were the "heart" of one's "self," it being the most important thing to life).—966. **顔** GAN or *kao*, "the face."—967. **了** RYŌ or *owaru*, "to finish." **了見** is here written merely phonetically.—968. **格** KAKU, "a rule:" **格別** "exceptional."—969. **重** *omoi*, "heavy;" also read *kasaneru*, "to pile up."—970. **騙** *katari*, "a cheat" (much dishonesty is connected with "horsiness").—971. **捨** SHA or *suteru*, "to throw away."—972. **荒** *arai*, "rough."—973. **罵** *nonoshiru*, "to rail at." Remember the compound **罵詈** (974), same meaning.—975. **怒** *ikaru*, "to be angry."

THE CASE OF THE MAN WHOSE THUMBS WERE TIED.

CHAPTER I.

At the beginning of the eighteenth century, in a back house in the Second Ward of Honchō, there lived a widow of some fifty years of age, who kept a servant-girl and wanted for nothing. The front was occupied by a draper called Hachirobei, who traded under the style of Echigo-ya. He was a native of Matsuzaka in Ise, had a pleasant appearance and a fluent tongue, and from time to time visited the old lady and gradually established an intimacy with her. One day, when he had come as usual, conversation on all sorts of topics at last brought them to speak of bygone days; and his enquiries concerning the old lady's circumstances elicited the information that she came of an excellent family, retainers of a certain Daimyō, but that for reasons not specified her husband had become a Rōnin, that he had been taken from her by death five years before the present date, that she had neither children nor yet any other relations, and that so—not knowing what else to do—she had retired to this place, where she spent her time in preparing herself for the life to come. Hachirobei then enquired whether she drew any feudal allowance. The old lady said not,—that she drew no such allowance, but that some small savings of her own made her comfortable for life, provided she practised frugality. “Oh!” said Hachirobei, “that is wicked waste. You shouldn't let your money lie idle. Lend it out in small sums. The interest coming in will contribute to your comfort during your whole life. What your savings may amount to, I know not; but from your appearance I take you to be not more than fifty years of age, and who knows but what you may live to ninety or a hundred? Supposing there to be a thousand dollars devoted to your support during the next fifty years or so, during which period extra outlay in case of fire, sickness, or other accident must also be provided for, how much easier in mind you will be if you lend it out and get the interest! If you wish, I shall be happy to assist you at any time in the search for suitable investments, and I myself should like to borrow from you occasionally.” The old lady revolved these plausible speeches in her mind, and came to the conclusion that as she had no feudal allowance to look to,—nothing but the four or five hundred dollars which she had saved,—she would best consult her own peace of mind by following Hachirobei's advice and lending her money out at interest. Having therefore consulted Hachirobei, she began so to lend it out, five or ten dollars at a time, and to rejoice at its gradual increase. To Hachirobei too, whenever he required money, she

would supply ten or twenty dollars at a time without interest; and as he always carefully repaid it at the due date, she fell into the way of lending money to him without asking for any voucher, while he continued to repay it even when, later on, it grew to such large sums as fifty dollars or a hundred. All this gave great pleasure to the old lady, who, after six or seven years had elapsed, became a nun under the name of Chikō, arrayed herself in religious garb, and completely assumed the character of a recluse, while remaining on the friendliest possible terms with Hachirobei, who would come to visit her morning and evening.

One day he said to her: "There is a capital house for sale in Muro-machi. I am sure I should make a fortune, if I were to purchase it and set up my shop there. But it costs about a thousand dollars, and so I am unfortunately compelled to abandon the idea."

Chikō, who had listened attentively, replied: "That would be a pity. I should be delighted to supply your need, if the sum were a smaller one; but a thousand dollars is beyond my means."

"Ten thousand thanks," said Hachirobei. "I have some small savings myself. If you will kindly but lend me three hundred dollars, my hopes can be realised."

"If that is all," retorted she, "I will furnish the money you want. So you had better apply for the house without delay, before any other applications are sent in."

This loan made by Chikō in so ungrudging a manner greatly pleased Hachirobei, who at once went off. He then chose a lucky day for the opening of his shop, laid in a far larger stock of drapery than before, engaged more apprentices, and did a very successful business.

Now as Hachirobei really had a talent for trade, was popular, and enjoyed credit with the wholesale houses, his prosperity continually increased, and in the course of two or three years he became quite a rich man, building storehouses, purchasing land, and keeping up a household of thirteen men and women. In the mean time he occasionally sent Chikō presents of dresses or other things appropriate to the time of year, and in this manner one whole year or more passed by; and though no allusion was ever made to the three hundred dollars, she abstained from dunning him on account of the friendly terms they were on. But when another year or two had elapsed, and he persevered in absolute silence on the subject, the old nun began to think it strange, and said to him one day:

"I should like to have those three hundred dollars back, which I lent you some years ago. I am rather in straits through inability to get hold of my money, owing to trouble of various kinds which I have recently had about loans to various persons; and this is why I ask you kindly to repay what you owe me."

Hachirobei, whose intention from the beginning had been to repudiate the debt, affected an air of great astonishment.

"Oh! certainly," said he, "I remember borrowing ten or twenty dollars occasionally of your worship when I was in poor circumstances. But now I do not owe a penny in the world, except

to the wholesale houses. What could possibly lead a man in my position to neglect to pay such debts,—I who at present can lay my hand without the slightest difficulty on two or three thousand dollars at a time? You must be labouring under some misapprehension.”

Now was it the old nun's turn to be astonished. “Really,” cried she, “what an outrageous assertion to make! You surely cannot have forgotten my lending you the sum of three hundred dollars, because I was so sorry for you when you were about to remove to Muro-machi some years ago, and found yourself hampered by want of cash.”

“No! no!” retorted Hachirobei with supercilious unconcern, “you are in error. I am not the man to go and contract debts just at the time of removing my establishment. I will thank you to make no such imputations.”

A change came over the old nun's countenance as her fury mounted. “This is not like you,” she cried. “To rob me of such a sum as three hundred dollars is to be no better than a thief. Do you just make haste, and pay me back the uttermost farthing.”

“Assuming,” said Hachirobei, changing colour too, “that you have fallen into some misconception, I will make allowances for you. But if you again attempt any such extortion, I shall have no mercy, for all that you are a woman.”

This abuse, conveyed in such downright language and with his eyes starting from his head, made Chikō very angry too. Yet she got up and went away without saying more, feeling perhaps her powerlessness to continue the dispute.

第二回

斯て知光は大に憤り此儘に置
くべきかと早速家主へ相談に
及びしかば家主夫は怪けしからぬ
こと而して證文にても有かと聞く
に懇意の中故何時も無證文に
て貸遣せしなりと云へば家主
證據なくては事六ヶ敷既に證
文金さへ度々私が御世話申す
に取兼ねる世の中殊に越後屋は
近頃仕出せし身代ね前さんに
は老人の御比丘尼なれば公訴
と成と騙ヶ間敷様に聞江御爲

に宜からず因て御腹も立んが何とか斷念あきらめて打捨給へと更に取上
ず（是は家主の心に老尼今六十年なれども十年以前は美麗なる
後家故越後屋の亭主心易く内外の世話も致せしが其頃と違ひ此
節は一向構はぬ故腹を立て金子でも取ると云ふ巧みならんと思
ひ宜程に挨拶せしとなん一夫より知光尼の度々越後屋へ到り掛
合へ共更に取合ぬのみか年をとると欲が深く成他人の金まで欲
がるものなりと嘲弄なす故彌々口惜く思へども爲ん方なくく
又一兩年立つ中に知光の段々困窮になりしかば下女にも暇を遣
し一人暮しの身となるに従ひ益々八郎兵衛を恨み左やせん右や
と千々に心を碎けども女の身なれば詮方なく此上は八郎兵衛が
家に火を付け夫にて腹を慰せんと或夜亥刻よつ時分に火道具を用意
して忍びくく越後屋の脇なる路次へ這入り此所こゝ彼所かしこと見廻す
に勝手の脇に物置あり是幸と思へども折々人の出入もあれば見

付られては一大事と暫し様子を見合せ居し中夜も更渡り早子刻このつも過ぎ世間も寂寞ひっそりとせしかば今おそと思ひ徐々そろく燧袋を取出し震へながら火を打て藁屑より薪の中へ移し直に外へ出んとせしに路次の木戸締りたれば出ると叶はず軒下にのみ様子を見る中に火は忽ち物置の屋根を燃拔ければ近隣の者夫火事よくと呼はるに越後屋は云ふに及ばず裏長屋の者共大に狼狽あはて騒ぎ火を消さんと爲るもあり又の荷を運び道具を持出し上と下へと騒動す知光の此間に紛れ出んと急ぎ路次口へ逃出す所を長屋の者共見付けて怪敷坊主あやしきと思へども各家財を片付ける故咎める者もなければ漸々表へ立出で一散に我家を指して歸りけり折節此夜の風もなく殊に大勢打寄り消止たれば物置一棟燃えて事済たれ共火消も出で火事場役人も出張されし故出火の場所を糺され御届に及ぶ所長屋の者等出火最中に怪き坊主を見懸たり彼が火を付しな

らんと申すにより怪敷火の様子なりと届出るにぞ大岡殿町役人
并に八郎兵衛を呼出され何ぞ心當りのなきやと尋ねらるゝに町
役人八郎兵衛の兩人言葉を揃へて長屋の者共に一同に申候の火事
騒ぎ最中に一人の坊主遁出したりとのことなれば若や火付の右
坊主かと存ト奉ると申すを大岡殿聞かれ其方等何か坊主に心當
りありやと尋ねらるれば八郎兵衛暫時考へ坊主しばしに心當りと申す
の本町二丁目に住居仕る知光と申す比丘尼常々ねたり々間敷と
を申し故近來出入を止め候が若や夫を遺恨に存ト火を付け候や
も圖り難く外に心當り是なく候と申立けるにより直に右比丘尼
を召捕吟味に及ばれけり是は享保二年三月の事にて大岡殿町
奉行の新役の時故何か面白き捌きとなし組の與力同心に歸服さ
せんと思ひれし折柄なれば早々知光を白洲へ呼出され篤と見ら
るゝに面体柔和にして火付盜などを致す人柄に非ざれば怪く思は

れ其方昨夜室町越後屋八郎兵衛方へ付火せしならん眞直に白狀致せとあれば知光尼如何にも私火を付けしに違ひなく候と申すに大岡殿然らば其紛れに何か盗みたりや眞直に申せと云はれしかば知光の首を振り否々盗みなどと申す恐しき心はなく私事越後屋八郎兵衛へ先年金を貸與へ候處其金にて段々身上を仕上ながら其恩を忘れ金を借し覺えなしとて返さざるのみか遂にの惡口雜言を吐散し騙りなど云掛け更に寄付けざる故餘りの口惜さに付火せし處家の焼ずして物置ばかり焼たるの殘念至極假令御仕置となりて相果しとも魂魄の必を怨を晴す存ト寄なりと如何にも無念の体に申すにぞ其金子の何程ありやと問れしに三百兩なりと答へしかば其證文があるかと申さるゝに其儀の懇意の中故始め八郎兵衛小身代の時分十兩廿兩宛用立何時も無證文にて貸たれども其頃の滞りなく返濟仕りしが三百兩貸て遣すと其

以後の一向返し申さずと一々返答に及びしゝるべ大岡殿聞かれ然さもあるべし何れ追て呼出せとて入牢申付られ其後八郎兵衛を呼出されしにより町役人差添へ白洲へ罷出れば知光尼も引出されける時に越前守殿八郎兵衛に向はれ其方の此比丘尼に金子を借し覺おぼえあるやと問るゝに八郎兵衛へい一向借用仕つりたる覺おぼえ御座なく候と申立つれば知光の目色を變へ恐れながら申上ます八郎兵衛儀六年以前迄本町に罷りありて私が所持の金子を世話致し利分を取立吳候に付八郎兵衛入用の節の何時も無證文にて貸遣したるに相違之なしと怒れる儘に聲を振はして申立るにぞ越前守殿大音にて如何に八郎兵衛汝借たる覺おぼえなしと云ふの偽ならん以前の借たるともあるべし有體に申立よと白眼にらまれしかば八郎兵衛恐入ました全くの借たるとも御座まじき先方の女のと故其度毎速に返濟仕り聊かも滞り御座なく候と云ふにぞ大岡殿

何知光貸た金子に滞りなくば遺恨の有まじきに何故付火致したるぞとありければ知光の仰の通り最初に滞りは有らねども當時の所へ店を出し候時千兩餘も掛るに付金子不足にて行届き難く残念なりとの物語故氣の毒に存し有金を残らず貸して見世を出させ候により其當座の私方へ何や彼や付届けせしかば然のみ催促も仕らず一二年餘も立ちて金子に差支へ候に付催促に及びし處彼情なくも借たる覺はなしとて一向取合申さず候により左やせん右かくやと思へども女のことなれば詮方なく思案に月日を送る中八郎兵衛の益々繁昌致し私儀の必死と難儀仕るに付ても餘り口惜く存し付火致候と申すを大岡殿能々聞かれ八郎兵衛汝の右の三百兩は借た覺はあらん早速返して遣はせと云はるゝに八郎兵衛其三百兩の一向借用仕りたる覺は之なし當時然のみ金子に不自由も御座なく候へば借た覺はあれば返濟致さぬと云ふ儀の候はず爰の處を御賢慮遊ばされ候様にと申立て大岡殿否々人

への物忘れと云ふことあれば能々考へ
 て見よ借た覺はあるべしと申さるゝに
 何と仰せられ候ても此八郎兵衛借たる
 儀決して覺はなしと強情に云張れば越
 前守殿我等子供の時物忘れせぬ呪なり
 とて紙を以て指を縛り置きしが果して
 思ひ出す者なり依て彼にも呪を致し遣
 はせと役人に命じて八郎兵衛が左右の
 手の親指を二本重ね紙を以て巻き封印
 を付けさせ大岡殿さあ八郎兵衛之にて
 能く思ひ出せして其紙に少しにても疵
 を付けあへ入牢申付けるぞ又一日置に
 改むる間相違なく罷り出よとて雙方共
 に下られけり

DAI NI-KWAI.

Kakute CHIKŌ wa ōi ni ikidōri, kono mama ni oku-beki ka to, SASSOKU ie-nushi ye SŌDAN ni
 oyobishikaba, ie-nushi, "Sore wa KESHIKARANU koto. Shite, SHŌMON nite mo aru ka?" to kiku
 ni, "KON-I no naka yue, itsu mo MU-SHŌMON nite kashi-tsukawaseshi nari" to ieba, ie-nushi
 "SHŌKO nakute wa, koto muzukashiku; sude ni SHŌMON-KIN sae tabi-tabi watakushi ga o sewa
 mōsu ni, tori-kanuru yo no naka; koto ni ECHIGO-ya wa chikagoro shi-daseshi SHINDAI; omae
 san ni wa RŌJIN no o BIKUNI nareba, KŌSO to naru to katari-gamashiki YŌ ni kikoe, o tame ni
 yoroshikarazu. Yotte, o hara mo tatan ga, nan to ka akiramete uchi-sute-tamae!" to, sara ni
 tori-agezu. (Kore wa, ie-nushi no kokoro ni, RŌNI ima ROKU-JŪ-NEN naredomo, JŪ-NEN IZEN wa
 BIREI naru GOKE yue, ECHIGO-ya no TEISHU kokoro-yasuku uchi-soto no SEWA mo itaseshi ga,—
 sono koro to chigai, kono SETSU wa IKKŌ kamaowanu yue, hara wo tatete, KINSU de mo toru to
 iu takumi naran to omoi, yoki hodo ni AISATSU seshi to nan.)

Sore yori CHIKŌ wa tabi-tabi ECHIGO-ya ye itari, kake-aedomo, sara ni tori-awanu nomi ka, "Toshi wo toru to, YOKU ga fukaku nari; hito no kane made hoshigaruru mono nari" to, CHŌRŌ nasu yue, iyo-iyo kuchi-oshiku omoedomo, senkata naku-naku mata ICHI-RYŌ-NEN tatsu uchi ni, CHIKŌ wa DANDAN KONKYŪ ni narishikaba, GEJO ni mo itoma wo tsukawashi, hitori-gurashi no mi to naru ni shitagai, masu-masu HACHIROBEI wo urami, to ya sen kaku ya to chi-ji ni kokoro wo kudakedomo, onna no mi nareba senkata naku; kono ue wa HACHIROBEI ga ie ni hi wo tsuke, sore nite hara wo isen to,—aru yo yotsu-JIBUN ni hi-DŌGU wo YŌI shite, shinobi-shinobi ni ECHIGO-ya no waki naru ROJI ye hairi, koko kashiko to mi-mawasu ni, katte no waki ni mono-oki ari; kore saiwai to omoedomo, ori-ori hito no de-iri mo areba, mi-tsukerarete wa ICHI-DALJI to, shibashi YŌSU wo mi-awase-ishi uchi yo mo fuke-watari, haya kokonotsu mo sugi, SEKEN mo hissori to seshikaba, ima koso to omoi, soro-soro hi-uchi-bukuro wo tori-idashi, furue-nagara hi wo uchite, wara-kuzu yori takigi no naka ye utsushi, sugu ni soto ye iden to seshi ni, ROJI no kido shimaritareba, izuru koto kanawazu, noki-shita ni tadazumi, YŌSU wo miru uchi ni, hi wa tachimachi mono-oki no yane wo moe-nuke-kereba, KINRIN no mono "Sore, KWAJI yo! KWAJI yo!" to yobawaru ni, ECHIGO-ya wa iu ni oyobazu, ura-nagaya no mono-domo ōi ni awate-sawagi, hi wo kesan to suru mo ari, mata wa n wo hakobi, DŌGU wo mochi-idashi, ue wo shita ye to SŌDŌ su. CHIKŌ wa kono hima ni magire-iden to, isogi ROJI-guchi ye nige idasu tokoro wo nagaya no mono-domo mi-tsukete, ayashiki BŌZU to omoedomo, ono-ono KAZAI wo katazukeru yue, togameru mono mo nakereba, yōyō omote ye tachi-ide, ISSAN ni waga ya wo sashite kaeri-keri.

Ori-fushi kono yo wa kaze mo naku, koto ni ŌZEI uchi-yori keshi-tometareba, mono-oki hito-mune moete koto-zumi-taredomo, hi-keshi mo ide, KWAJI-ba-YAKUNIN mo SHUTCHŌ sareshi yue, SHUKKWA no basho wo tadasare, o todoke ni oyobu tokoro, nagaya no mono nado "SHUKKWA SAICHŪ ni ayashiki BŌZU wo mi-kaketari. Kare ga hi wo tsukeshi naran" to mōsu ni yori, ayashiki hi no YŌSU nari to todoke-izuru ni zo. Ooka Dono machi-YAKUNIN narabi ni HACHIROBEI wo yobi-idasare, "Nanzo kokoro-atari wa naki ya?" to tazuneraruru ni, machi-YAKUNIN HACHIROBEI no RYŌ-NIN kotoba wo soroete, "Nagaya no mono-domo ICHI-DŌ ni mōshi sōrō wa, KWAJI-sawagi SAICHŪ ni hitori no BŌZU nige-idashitari to no koto nareba, moshi ya hi-tsuke wa migi BŌZU ka to ZONji-tatematsuru" to mōsu wo, Ōoka Dono kikare, "Sono HŌ-ra nani ka BŌZU ni kokoro-atari ari ya?" to tazunerarureba, HACHIROBEI shibashi kangae, "BŌZU ni kokoro-atari to mōsu wa, HONCHŌ NI-CHŌ-me ni JŪKYotsukamatsuru CHIKŌ to mōsu BIKUNI tsune-zune nedari-gamashiki koto wo mōshi sōrō yue, chikagoro de-iri wo todome sōrō ga,—moshi ya sore wo IKON ni ZONji, hi wo tsuke sōrō ya mo hakari-gataku; hoka ni kokoro-atari kore naku sōrō" to mōshi-tate-keru ni yori, sugu ni migi BIKUNI wo meshi-tori, GIMMI ni oyobare-keri.

Kore wa KYŌHŌ NI-NEN SAN-GWATSU no koto nite, Ooka Dono o machi-BUGYŌ wa SHIN-YAKU no toki yue, nani ka omoshiroki sabaki wo nashi, kumi no YORIKI DŌSHIN ni KIFUKU sasen

to omowareshi orikara nareba, sōsō CHIKŌ wo shirasu ye yobi-idasare, toku to miraruru ni, MENTEI NYŪWA ni shite, hi-tsuke nusumi nado itasu hito-gara ni arazareba, ayashiku omoware, “Sono HŌ SAKUYA Muro-machi ECHIGO-ya HACHIROBEI kata ye tsukebi seshi naran. Massugu ni HAKUJŌ itase!” to areba, CHIKŌ-NI, “Ika ni mo, watakushi hi wo tsukeshi ni chigai naku sōrō “to mōsu ni, Ōoka Dono, “Shikaraba, sono magire ni nani ka nusumi-tari ya? Massugu ni mōse!” to iwareshikaba, CHIKŌ wa kōbe wo furi, “Iya! iya! nusumi nado to mōsu osoroshiki kokoro wa naku; watakushi koto ECHIGO-ya HACHIROBEI ye SENNEN kane wo kashi-atae sōrō tokoro, kare sono kane nite DANDAN SHINSHŌ wo shi-age-nagara, sono ON wo wasure, kane wo karishi oboe nashi tote, kaesazaru nomi ka? tsui ni wa AKKŌ ZŌGON wo haki-chirashi, katari nado to ii-kake, sara ni yose-tsukezaru yue, amari no kuyashisa ni tsukebi seshi tokoro, ie wa yakezu shite, mono-oki bakari yakataru wa ZANNEN SHIGOKU; tatoe o shi-oki to narite ai-hate sōrō to mo, KOMPAKU wa kanarazu urami wo harasu ZONJI-yori nari” to, ika ni mo MUNEN no TEI ni mōsu ni zo. “Sono KINSU wa, nani-hodo nari ya?” to towareshi ni, “SAM-BYAKU-RYŌ nari to kotaeshikaba, “Sono SHŌMON ga aru ka?” to mōsaruru ni, “Sono GI wa, KON-I no naka yue, hajime HACHIROBEI ko-SHINDAI no JIBUN, JŪ-RYŌ NI-JŪ-RYŌ zutsu YŌdate, itsu mo MU-SHŌMON nite kashitaredomo, sono koro wa todokōri naku HENSAI tsukamatsurishi ga,—SAM-BYAKU-RYŌ kashite tsukawasu to, sono IGO wa IKKŌ kaeshi-mōsazu” to ICHI-ICHI HENTŌ ni oyobishikaba, Ōoka Dono kikare, “Sa ^{mo} aru-beshi. Izure otte yobi-idasu” tote, JURŌ mōshi-tsukerare; sono GO HACHIROBEI wo yobi-idasareshi ni yori, machi-YAKUNIN sashi-soe, shirasu ye makari-izureba, CHIKŌ-NI mo hiki-idasare-keri. Toki ni ECHIZEN no Kami Dono HACHIROBEI ni mukaware, “Sono HŌ wa kono BIKUNI ni KINSU wo karishi oboe aru ya?” to towaruru ni, HACHIROBEI “Hei! IKKŌ SHAKUYŌ tsukamatsuritaru oboe GOZA naku sōrō” to mōshi-tatsureba, CHIKŌ wa me-iro wo kae, “Osore-nagara mōshi-agemasu. HACHIROBEI GI, ROKU-NEN IZEN made HONCHŌ ni makari-arite, watakushi ga SHOJI no KINSEN wo SEWA itashi, RIBUN wo tori-tate-kure sōrō ni tsuki, HACHIROBEI NYŪYŌ no SETSU wa, itsu mo MU-SHŌMON nite kashi-tsukawashitaru ni sōi kore nashi” to ikareru mama ni, koe wo furuwashite mōshi-tatsuru ni zo. ECHIZEN no Kami Dono DAI-ON nite, “Ikani, HACHIROBEI? Nanji karitaru oboe nashi to iu wa, itsuwari naran. IZEN wa karitaru koto mo aru-beshi. Ari-TEI ni mōshi-tate yo!” to niramareshikaba, HACHIROBEI, “Osore-irimashita. Mattaku wa karitaru koto mo GOZaredomo, SEMPŌ wa onna no koto yue, sono tabi-goto sumiyaka ni HENSAI tsukamatsuri, isasaka mo todokōri sōrō GI GOZA naku sōrō” to iu ni zo. Ōoka Dono, “Nani, CHIKŌ? Kashita KINSU ni todokōri nakuba, IKON wa aru-majiki ni, nani yue tsukebi itashitaru zo?” to ari-kereba, CHIKŌ wa, “Ōse no tōri, SAISHO ni todokōri wa aranedomo, TŌJI no tokoro ye mise wo idashi sōrō toki SENRYŌ YO mo kakaru ni tsuki, KINSU FUSOKU nite, yuki-todoki-gataku, ZANNEN nari to no mono-gatari yue, KINODOKU ni ZONJI, ari-gane wo nokorazu kashite, mise wo idasase sōrō ni yori, sono TŌZA wa watakushi kata ye nani ya ka ya tsuke-todoke seshikaba, sa nomi SAISOKU mo tsukamatsurazu, ICHI-NI-NEN YO mo tachite, KINSU ni sashi-tsukae sōrō ni tsuki, SAISOKU ni oyobishi tokoro, kare nasake naku

mo, karitaru oboe nashi tote, IKKŌ tori-ai-mōsazu sōrō ni yori, to ya sen kaku ya to omoedomo, onna no koto nareba SENkata naku, SHIAN ni tsuki-hi wo okuru uchi, HACHIROBEI wa masu-masu HANJŌ itashi, watakushi GI wa HISSHI to NANGI tsukamatsuru ni tsuite mo, amari kuchi-oshiku ZONji, tsukebi itashi sōrō" to mōsu wo,—Ōoka Dono yoku yoku kikare, "HACHIROBEI! nanji wa migi no SAM-BYAKU-RYŌ wa karita oboe aran. SASSOKU kaeshite tsukawase!" to iwaruru ni, HACHIROBEI, "Sono SAM-BYAKU-RYŌ wa, IKKŌ SHAKUYŌ tsukamatsuritaru oboe kore nashi. TŌJI sa nomi KINSU ni FU-JIYŪ mo GOZA naku sōraeba, karita oboe areba HENSAI itasanu to iu GI wa sōrawazu. Koko no tokoro wo GO KENRYO asobasare sōrō YŌ ni" to mōshi-tatsuru wo,—Ōoka Dono, "Ina! ina! Hito ni wa mono-wasure to iu koto areba, yoku yoku kangaete mi-yo! Karita oboe aru-beshi" to mōsaruru ni, "Nan to ōserare sōrōte mo, kono HACHIROBEI karitaru GI kesshite oboe nashi" to GŌJŌ ni ii-hareba, ECHIZEN no Kami Dono, "Ware-ra kodomo no toki mono-wasure senu majinai nari tote, kami wo motte yubi wo shibari-okishi ga, hatashite omoi-idasu mono nari. Yotte kare ni mo majinai wo itashi-tsukawase!" to, YAKUNIN ni MEIJite, HACHIROBEI ga SA-YŪ no te no oya-yubi wo NI-HON kasane, kami wo motte maki, FŪ-IN wo tsukesase, Ōoka Dono, "Sā! HACHIROBEI! Kore nite yoku omoi-idase! Shite, sono kami ni sukoshi nite mo kizu wo tsukenaba, JURŌ mōshi-tsukeru zo. Mata ICHI-NICHI oki ni aratamuru aida, SŌI naku makari-ide-yo!" tote, SŌHŌ tomo ni sagerare-keri.

NEW CHARACTERS.—976. 憤 *ikidōru*, "to be indignant," "exasperated."—977. 速 *soku* or *sumiyaka* ni, "immediately."—978. 而 *(sō)shite*, *(shikō)shite*, "and."—979. 據 *KYO* or *yoru*, "to rely."—980. 訴 *so* or *uttae*, "a lawsuit."—981. 因 *properly in*, "cause" (the "great" thing inside, which moves externals); hence *yotte*, "owing to," "therefore."—982. 腹 *hara*, "abdomen."—983. 打 *utsu*, "to strike," but often meaningless, as here.—984. 亭 *TEI*, a pavilion," "a shed;" 亭主 "a householder," "husband."—985. 易 *I* or *yasui*, "easy;" also *EKI*, "change," "divination."—986. 巧 *takumi*, "skill."—987-8. 挨拶 *AISATSU*, "reply," "greeting." Learn these two characters together.—989. 深 *fukai*, "deep."—990-1. 嘲 *is* *CHŌ* or *azakeru*, "to ridicule;" 弄 *is* *RŌ* or *mote-asobu*, "to play or trifle with." The two together mean "ridicule," "sneering." Remember 嘲 by its phonetic, 弄 by its composition as of "hands" (扌) toying with a "jewel" (玉).—992. 彌 *iyō-iyō*, "more and more."—993. 窮 *KYŪ* or *kiwamaru*, "to be at the last extremity" (the "body" in a "hole," with "bow" as the phonetic).—994. 暇 *itoma*, "leisure," "dismissal."—995. 從 *shitagau*, "to follow."—996. 恨 *KON* or *uramu*, "to feel spiteful." *Conf.* note to Nos. 919.—997. 碎 *kudaku*, "to smash to pieces:" *kokoro wo kudaku* is not "to break one's heart," but "to think of all sorts of plans."—998. 詮 *SEN*, here used phonetically for *sen*, the future of *suru*, "to do," written ideographically 爲 *in* previous passages of the story. Its commonest use is in 所詮 *SHOSEN*, "after all," "at last."—999. 慰 *I* or *nagusameru*, "to soothe."—1000-1. 亥 *i*, "the hog,"—one of the 十二支 or "twelve horary characters," or, as we might say, Chinese signs of

the zodiac. In the old reckoning of time it corresponded to our ten o'clock at night. Remember this character as the HEN of the next more useful one, **刻** KOKU, "a period of time," originally *kizamu*, "to chop up," "to cut out" (Radical **刀** "knife" therefore quite appropriate).—1002. **忍** *shinobu*, "to endure," hence "to go softly."—1003. **脇** *waki*, "arm-pit," "side."—1004. **這** *hau*, "to creep," sometimes "this." Notice that the Colloq. Jap. *hairu*, "to enter," comes from *hai-iru*, "to creep in."—1005. **暫** *shibashi* or *shibaraku*, "a short time."—1006. **渡** *wataru*, "to cross," here meaningless.—(**子** commonly *ko* "child," is here read *ne* for *nezumi*, "rat," one of the twelve horary signs, equivalent to our twelve o'clock at night.—1007–8. **寂寞** SEKI-BAKU, "still," "silent." Observe the phonetic **莫** read BAKU, BO, or MO in several useful characters: 1009 **莫** itself is BAKU or *nashi*, "is not;" 1010. **模** MO or *igata*, "a mould," "a pattern," hence also *utsusu*, "to copy" (some write it **摸**, but this is more properly *saguru*, "to grope"). 1011 **墓** is BO or *haka*, "a grave;" **暮** (874) is BO or *kureru*, "to grow dark;" 1012 **漠** is BAKU or *hiro*, "wide," "vast;" 1013 **募** is BO or *tsunoru*, "to levy," "to collect,"—the Radical in almost every case fairly pointing towards the signification.—1014. **徐** JO, "gently."—Do not trouble about **燧** *hi-uchi*, "flint and steel for striking fire."—1015. **袋** *fukuro*, "a bag."—1016. **震** *furueru*, "to tremble," "to shake. This is the SHIN of **地震** JISHIN, "earthquake."—1017. **藁** *vara*, "straw." (as if "herb" from "high" "tree,"—very inappropriate; remember it as such!).—1018. **屑** *kuzu*, "rubbish," also read *isagiyo*, "pure."—1019. **薪** *takigi*, "fire-wood."—1020. **締** *shimaru*, "to be shut;" it occurs in the common expression **取締** *tori-shimari*, "superintendence," etc.—1021. **叶** *kanau*, "to suit."—1022. **軒** *noki*, "eaves," or KEN, the auxil. numeral for "houses."—1023. **忽** *tachimachi*, "suddenly."—1024. **燃** *moeru*, "to burn."—1025. **拔** *nuku*, "to pull out," hence "to go through."—1026. **隣** RIN or *tonari*, "next door."—1027. **動** DŌ or *ugoku*, "to move."—1028. **紛** *magireru* or *midareru*, "to be confused" (as "silk" not properly "divided")—1029. **急** KYŪ or *isogu*, "to hurry."—1030. **逃** *nigeru*, "to run away," also written **逃** (1031).—1032. **坊** BŌ, "a Buddhist priest's dwelling;" **坊主** "a Buddhist priest," hence any one with a shaven pate.—1033. **咎** properly *toga*, "fault," "blame."—1034. **漸** *yōyaku* or *yōyō*, "hardly," "at last."—1035. **散** SAN or *chiru*, "to disperse;" often used in names of medicines ("dispersed" as powders).—1036. **寄** KI or *yoru*, "to come together," etc.—1037. **棟** TŌ or *mune* properly "a ridge-pole;" but *mune* is taken as the auxil. num. for a set of buildings under one roof.—1038. **濟** *sumu*, "to come to an end."—1039. **役** YAKU or EKI, "employment," "office."—1040. **糺** *tadasu*, "to examine."—1041. **懸** KEN or *kakeru*, "to hang up," etc. Remember it by its phonetic **縣** (No. 389).—1042. **遁** *nogareru*, "to escape."—1043. **遺** I, YUI, or *nokosu*, "to leave behind."—1044. **圖** ZU, "a plan," "a drawing;" hence *hakaru*, "to reckon."—

1045-6. 吟 alone is *GINZuru*, "to intone" (as poetry); 味 alone is *ajiwai*, "taste;" 吟味 *GIMMI* means "examination."—1047-8. *KYŌHŌ*, a year-name which lasted from A.D. 1716 to 1736. 享 alone is *ukeru*, "to accept" or "enjoy;" 保 alone is *tamotsu*, "to hold."—1049. 捌 *sabaku*, "to distribute" ("handing" things to "different" people), hence "to decide a lawsuit" (by distributing justice).—1050. 組 *kumi*, "a set" of people or things.—1051. 洲 *shū* or *su*, "a sandy islet," sometimes "a continent." Here *shirasu* refers to the "white sand" (*sunā*) spread over the court where criminals knelt for examination.—1052. 篤 *TOKU* properly means "careful, serious kindness," but comes to mean little more than *yoku*, "well," "properly."—1053. 柔 *NYŪ*, *JŪ*, or *yawarakai*, "pliable," "soft."—1054. 振 *furu* (also *furuu*), "to shake;" closely similar both in shape and meaning to No. 1016.—1055. 恐 *osore*, "fear."—1056. 恩 *ON*, "kindness," "benefits."—1057. 吐 *haku*, "to spit" (as with the "mouth" on the "ground").—1058. 極 *KYOKU*, "the extreme point;" 令 *GOKU*, "very."—1059. 令 *REI* or *seshimuru*, "to cause to do;" but 假 *HA* is read *tatoe*, "even though," or *tatoeba*, "for instance".—1060. 魄 *HAKU* or *tamashii*, "soul," "spirit;" 魂魄 *KOMPAKU*, ditto.—1061. 怨 *urami*, "resentment."—1062. 晴 *hare*, "clear weather" (from "sun" and "blue" sky), hence *harasu*.—1063. 答 *kotaeru*, "to answer."—1064. 始 *hajime*, "beginning."—1065. 滯 *todokōru*, to be obstructed." The phonetic alone (1066) 帶 means *obi* or *TAI*, "a girdle."—1067. 牢 *rō*, "prison" (from a "cow" under "cover").—1068. 添 *TEN* or *soeru*, "to add."—1069. 罷 *makaru*, "to go."—1070. 守 properly *mamoru*, "to guard;" here *kami*, a title of territorial nobility in feudal days.—1071. 偽 *itsuwari*, "a lie" (that which a "man" "makes up" to supplant the truth).—1072. 爰 *kono*, "this;" more often *koko ni*, "here," "hereupon."—1073. 慮 *RYO* or *omompakaru*, "to consider" (from 思 "to think," and 虎 "tiger," *ko*, which gives the rhyme).—1074. 遊 *yū* or *asobu*, "to amuse oneself," "to be pleased." Often interchanged with 1075 游 the first denoting rather sauntering on land, the second ditto in the water, as by "swimming," *oyogu*.—1076. 決 *KESSuru*, "to decide."—1077. 呪 or 咒 *majinai*, "a magic spell," more often *norou*, "to curse" (from two "mouths" and "man"). Learn at same time its opposite 祝 (1078), *SHUKU* or *iwau*, "to bless," "to congratulate,"—only the Radical differing.—1079. 縛 *shibaru*, "to tie."—1080. 依 *yoru*, "to lean" or "depend on," because "clothes" lean on the "man" who wears them).—1081. 封 *fūjiru*, "to seal."—1082. 疵 *kizu*, "a wound."—1083. 雙 *sō*, "both" (from two "birds" in one "hand"); often abbreviated to 双.

CHAPTER II.

Well, Chikō was so angry, and so thoroughly determined not to let matters rest there, that she hastened to consult the proprietor of her house, who agreed that the conduct she complain-

ed of was outrageous, and asked whether she could produce a voucher. On her replying that she had been in the habit of lending Hachirobei money without taking any receipt, on account of the intimacy subsisting between them, the proprietor refused to move in the affair, pointing out the difficulties entailed by the absence of such a document, how he himself had frequently, when rendering assistance in such cases, found that in this world it is hard enough to get one's money back even when the loan is certified by a voucher, how in this particular case the Echigo-ya was a firm that had recently made a fortune, whereas she was only an old nun, and how, if it came to a lawsuit, people would look upon her claim as an imposture, that she could but lose by the attempt, and in fine that her best plan would be to swallow her anger and resign herself to letting the matter drop. (In reality the proprietor had put her off with excuses; for his opinion was that though the old nun was sixty now, she had ten years before been a handsome widow with whom Hachirobei had been on terms of intimacy, and whom he had assisted in various ways great and small, but that he now no longer cared about her, that this had made her angry, and that she was artfully endeavouring to blackmail him.)

After that, Chikō went frequently to the Echigo-ya to urge her claim; but so far from minding her, Hachirobei now bestowed on her nothing but ridicule. "When folks grow old," he said, "they become so avaricious that they even covet other people's money." Such speeches did but increase her vexation. However, as there was absolutely nothing to be done, another year or two slipped by, during which Chikō gradually fell into poverty and had to dismiss her maid-servant. Her new life of solitude naturally increased her ill-will against Hachirobei, and made her revolve all sorts of schemes in her mind; but being a woman, she was helpless. At last she determined to wreak her vengeance by setting fire to his house; and so one night, at about ten o'clock, having provided herself with flint and steel, she stole into an alley beside the Echigo-ya, and on looking about her in every direction, saw an outhouse that stood close to the kitchen. Here was a good chance; but people were still passing in and out, and it would never do to be discovered, so for awhile she kept watching her opportunity. Meantime it grew late, it was already past midnight, and the world was hushed in sleep. Now or never was the moment; so she quietly drew out her bag of fire-gear, and with trembling hand struck a light. This she set to some bits of straw, which she put among some fire-wood and then at once made for the street. The door of the alley, however, had been shut, rendering exit impossible. So she loitered under the eaves, to watch what should happen. The flames suddenly burst through the roof of the outhouse, and cries of "Fire! fire!" broke from the neighbours, causing a violent commotion, not only in the Echigo-ya itself, but among all the inmates of the row of houses at the back. Some tried to extinguish the fire, others shouldered their goods or carried out their furniture, and everything was topsy-turvy. Chikō, availing herself of the confusion, fled hastily towards the entrance of the alley; and though some of the people noticed her and were struck by her suspicious appearance, each was so busy putting

his property in safety that no one stopped her, and she managed to get out into the street and make for her own abode as fast as her legs could carry her.

The night chancing to be windless, and such a crowd of people having run together to extinguish the flames, nothing more was burnt than the one outhouse. Nevertheless, as the firemen had come to the rescue, and the officials charged with all matters relating to fires had also made their appearance, the site of the conflagration was inspected and a report drawn up, on which occasion the inmates of the above-mentioned houses testified to having seen a suspicious-looking woman with a shaven pate just when the fire was at its height, and added that they supposed her to be the incendiary. In accordance with this testimony, the report stated the fire to be of suspicious origin. My lord Ōoka was pleased to summon the Ward magistrate and likewise Hachirobei, and to enquire of them whether they had any clue to the criminal. Both of them replied in concert that the inmates of the neighbouring houses unanimously asserted that when the confusion caused by the fire was its height, they had seen a woman with a shaven pate running away, and that consequently, with all due respect for what his lordship might think, they inclined to the opinion that she was probably the incendiary. On hearing this, my lord Ōoka was pleased to enquire whether they had any clue whereby to trace such a person. Hachirobei reflected a moment and then replied, "The only shaven-pated woman I can think of is a nun called Chikō, who lives (so may it please your lordship) in the Second Ward of Honchō, against whom I have recently shut my door on account of her continual importunities. Who can tell but what she may have set fire to my house out of spite? I know of no other clue. This deposition led to the immediate arrest of the nun and to a trial of the case.

All this took place in April, 1717, when my lord Ōoka had only just been installed as Mayor of Yedo, and he was consequently anxious to give some interesting decision which should impress the policemen and constables, his subordinates. His lordship therefore sent for Chikō into the judgment hall without delay; and on earnestly gazing at her, suspected some mistake, for her countenance was gentle and her whole appearance not that of one capable of theft or arson. So he addressed her thus:

"No doubt it was you who set fire last night to the house of Hachirobei, who trades in Muro-machi under the style of Echigo-ya. Confess it without prevarication!"

"Certainly," said she, "I it was who set fire to the house."

"If that is the case, did you profit by the confusion to steal anything? Tell me without prevarication!"

"Oh! no, Oh! no," cried she, shaking her head. "I had no such wicked design as theft. I lent Hachirobei money several years ago. With this money he made his fortune; but he has been ungrateful, and not only does he deny the debt and refuse to repay it, but he now treats me to abuse and scurrilous language, calls me an impostor and other names, and to crown all won't let me in to his house. I couldn't stand it any longer, so I set fire to his place; but to my

bitter regret only an outhouse was burnt down,—not the house itself,—and even if I end by being put to death for it, I intend that my ghost shall carry out my vengeance.”

After this expression of regret at her failure, she was asked by the judge to state the amount of the debt, to which she replied that it was three hundred dollars. He then enquired whether she had a voucher. She replied, no,—that the friendly terms they were on had led her first to lend Hachirobei ten or twenty dollars at a time, without ever asking for a voucher, in the days when he did business on a small scale, and that he had at that time always punctually repaid her, but that after the loan of the three hundred dollars he had never refunded a penny. My lord Ōoka, hearing her answer thus point by point, said he supposed she spoke the truth, and that she should be called again. Meantime he committed her to prison.

Later, Hachirobei being summoned, and the Ward officer accompanying him to the hall of judgment, Chikō was likewise dragged forth. Then my lord Ōoka, addressing Hachirobei, asked whether he acknowledged having borrowed money of the nun there present. To which Hachirobei replied, “No! my lord. I have never been to the slightest extent in her debt.”

At this assertion Chikō changed colour, and, with a trembling voice which interpreted her anger, said, “Excuse my boldness, my lord. The facts regarding Hachirobei are that up to six years ago, when he lived in Honchō, he used to help me with my money matters and collect the interest for me, and so, whenever he himself was in want of cash, I always let him have it without any voucher. This is the absolute truth.”

“How now, Hachirobei?” thundered out my lord Ōoka, glaring fiercely as he spoke. “Your denial of all knowledge of the debt is doubtless a lie. You must have borrowed other money before as well. State the exact truth.”

“I beg pardon, your lordship,” Hachirobei replied. “I did borrow from her occasionally; but as she was a woman, I always repaid the money at once, and have never been in arrears to the very slightest extent.”

“What is this, Chikō?” said my lord Ōoka. “If he is not in arrears with the repayment of the money you lent him, you should bear him no grudge. Why then did you set fire to his house?”

To which Chikō made reply: “As your lordship says, at the beginning he was never remiss. But when he was starting business at his present address, he told me how he regretted being hindered by lack of cash, for that it would cost him a thousand dollars. So I felt sorry for him, and lent him all the money I had, which was what enabled him to start his shop. As he made me various presents at that time, I hesitated to urge repayment. But I did urge it when a year or two had passed by and I was in need of money myself, whereupon he cruelly denied all knowledge of the debt and totally refused to listen to me. I thought of all sorts of schemes, but being a woman, could carry out none of them; and while I spent days and months pondering, Hachirobei grew more and more prosperous and I became miserably poor. This filled me

with such despair that I set fire to his house.”

My lord Ōoka, who had listened with great attention, then said: “Hachirobei! You cannot deny all knowledge of the loan of those three hundred dollars. Return them to her at once!”

“No, my lord,” replied Hachirobei, “I am positive that I never borrowed any such sum. Being, as I now am, in fairly easy circumstances, there would be no reason for my refusing to repay the money if I really owed it. I pray your lordship to take this circumstance into consideration.”

“No, no!” said my lord Ōoka, “people too often forget things, and I charge you to reflect properly. You must be able to own the debt.”

On Hachirobei's obstinately persisting in asserting that nothing his lordship might adduce could bring any such debt to his memory, my lord Ōoka thus addressed the officials in charge: “When I was a child, we used to have a charm against forgetfulness. It consisted in tying up the thumbs with paper, which infallibly brought the matter to one's recollection. Practise that charm upon Hachirobei!” So they took his right and left thumbs, placing them one on the top of the other, wrapped paper round them, and put on the official seal, after which his lordship said; “Now, Hachirobei, try hard to recollect! And I warn you that if you tear the paper in the very least, you will be committed to gaol. You will be examined again every other day, and mind you do not fail to appear!” Hereupon both parties were dismissed.

第三回

偕越後屋八郎兵衛の然のみ惡
心ある者にもあらねども慾心
より比丘尼の金を返さざる心
底と大岡殿敏くも推察ありて
指手錠を掛けられしにより八
郎兵衛の寢るにも寐られず食
事も自分に喰ふことならず第
一筆を取り勘定合も出来難く
万事不自由なること何に譬へ
ん様もなく困ト果て居たりし
處七八日過ぎて呼出しの時如

何に八郎兵衛三百兩借たことを思ひ出せしや大方返済したと心得しは未だ返さぬので有ふ其金よりして知光が付火に及びたれば此事の分明わからぬ中の仕置に行ひ難し因て篤と考へて見よと申されければ八郎兵衛今の詮方なく段々帳面を調べ候處三百兩借用金とのみにて名宛御座なく候へども其金が全く知光より借用の口と存とられ候と申立るに大岡殿然らば知光より借用に相違なきやと押して尋ねられしかば八郎兵衛恐れ入りました夫に相違之なく候と申立るゆゑ大岡殿其方七年前三百兩借請け月々に三兩宛の利足を勘定すれば五百兩餘にもなる夫を残らず返し遣せ併し一度に出すも太儀なるべし一年に廿兩づゝとなし夫を五兩づゝ四度に返済して遣はせと申渡され又知光の歳を尋ねられしに當年六十三歳に相成旨答へしにより然らば元利合せて五百

兩の金子を只今八郎兵衛へ申渡せし
 通り年々請取べし残らず相濟みし上
 仕置に申付くると云渡され又家主へ
 知光若し病死致さへ早速相届けよ尤
 も檢使にへ及ばずと仰せ渡され事落
 着に及びけり此事たるや六十三歳の
 知光五百兩の金と年々廿兩づゝ取る
 にへ廿五年罹り猶又病死届ばかり檢
 使へ遣へさぬと云はれしへ火付の罪
 に陥らせざる様の裁許とぞ知られけ
 る因て組下の與力同心へ申すに及ば
 ず一同大岡殿の仁智に服して此評判
 囁しかりき

DAI SAN-KWAI.

Sate ECHIGO-ya HACHIROBEI wa, sa nomi AKUSHIN aru mono ni mo aranedomo, YOKUSHIN yori BIKUNI no kane wo kaesazaru SHINTEI wo Ōoka Dono hayaku mo SUISATSU arite, yubi-te-Jō wo kakerareshi ni yori, HACHIROBEI wa neru ni mo nerarezu, SHOKUJI mo JIBUN ni kurau koto narazu, DAI-ICHI fude wo tori, KANJŌ-ai mo deki-gataku, BANJI FU-JIYŪ naru koto nani ni tatoen YŌ mo naku, KŌji-hatete itarishi tokoro,—nana-yōka sugite yobi-dashi no toki, “Ikani, HACHIROBEI? SAM-BYAKU-RYŌ karita koto wo omoi-idaseshi ya? Ōkata HENSAI shita to kokoroeshi wa, imada kaesanu no de arō. Sono kane yori shite CHIKŌ ga tsukebi ni oyobitareba, kono koto no wakaranu uchi wa shi-oki ni okonai-gatashi. Yotte TOKU to kangaete mi-yo! “to mōsare-kereba, HACHIROBEI ima wa SEN-kata naku, “DAN-DAN CHŌMEN wo shirabe sōrō tokoro, ‘SAM-BYAKU-RYŌ SHAKU-YŌ-KIN’ to bakari nite, na-ate GOZA naku sōraedomo, sono kane ga mattaku CHIKŌ yori SHAKUYŌ no kuchi to ZON-jirare sōrō” to mōshi-tatsuru ni, Ōoka Dono “Shikaraba, CHIKŌ yori SHAKUYŌ ni sōi naki ya?” to oshite tazunerareshikaba, HACHIROBEI, “Osore-irimashita. Sore ni sōi kore naku sōrō” to mōshi-tatsuru yue, Ōoka Dono, “Sono HŌ SHICHI-NEN IZEN SAM-BYAKU-RYŌ kari-uke, tsuki-zuki ni SAN-RYŌ zutsu no

RISOKU *wo* KANJŌ *sureba*, GO-HYAKU-RYŌ *yo ni mo naru*. *Sore wo nokorazu kaeshi tsukawase*. *Shikashi*, ICHI-DO *ni idasu mo* TAIGI *naru-beshi*. ICHI-NEN *ni* NI-JŪ-RYŌ *zutsu to nashi*, *sore wo* GO-RYŌ *zutsu yo-DO ni* HENSAI *shite tsukawase!*” *to mōshi-watasare*; *mata* CHIKŌ *no toshi wo tazunerareshi ni*, TŌNEN ROKU-JŪ-SAN-SAI *ni ai-naru mune kotaeshi ni yori*, “*Shikaraba*, GWANRI *awasete* GO-HYAKU-RYŌ *no KINSU wo tadaima* HACHIROBEI *ye mōshi-wataseshi tōri*, NEN-NEN *uke-toru-beshi*. *Nokorazu ai-sumishi ue, shi-oki ni mōshi-tsukuru*” *to ii-watasare*; *mata ie-nushi ye* “CHIKŌ *moshi* BYŌSHI *itasaba*, SASSOKU *ai-todoke-yo!* *Mottomo* KENSHI *ni wa oyobazu*” *to ōse-watasare, koto* RAKUJAKU *ni oyobi-keri*.

Kono koto taru ya, ROKU-JŪ-SAN-SAI *no* CHIKŌ GO-HYAKU-RYŌ *no kane wo* NEN-NEN NI-JŪ-RYŌ *zutsu toru ni wa*, NI-JŪ-GO-NEN *kakari*; *nao mata* BYŌSHI-todoke *bakari*, KENSHI *wa tsukawasaru to iwareshi wa*, *hi-tsuke no tsumi ni ochi-irasezaru yō no* SAIKYŌ *to zo shirare-keru*. *Yotte kumi-shita no* YORIKI DŌSHIN *wa mōsu ni oyobazu*, ICHIDŌ Ōoka *Dono no* JINCHI *ni* FUKUSHITE, *kono* HYŌBAN *kamabisushikariki*.

NEW CHARACTERS.—1084. 偕 *sate*, “well then!”—1085. 慾 *YOKU*, the same as 欲 (570), except that the latter is used of mere “wish” or “desire,” whereas 慾 expresses “inordinate desire,” “greed,” or “lust.”—1086. 底 *TEI* or *soko*, “bottom;” not to be confounded with (1087) 低 *TEI* or *hikui*, “low.”—1088. 敏 *BIN* or *satoi*, “quick-witted.”—1089-90. 推察 *SUISATSU*, “surmise.”—1091. 寐 *inuru*, “to sleep;” *conf.* No. 903.—1002. 喰 *kurau* or *kuu*, “to eat” (“mouth” and “food”),—a useful character, though not authorised by the dictionaries.—1093. 勘 *alone is kangaeru*, “to consider” or “investigate.”—1094. 譬 *tatoeru*, “to compare.”—(Observe 困 *KON* (951) semi-Japonised to *kōjiru* by dropping *n* final.)—1095. 調 *shiraberu*, “to investigate.”—1096. 押 *osu*, “to push.”—1097. 併 *shikashi*, “nevertheless.”—1098. 旨 *mune*, “the sense or substance of words spoken by some one else,” or equivalent to our quotation marks.—1099. 尤 *mottomo*, “however.”—1100. 檢 *KEN* or *shiraberu*, “to examine.” The phonetic is important; we have had it already in (石)鹼 *SEKKEN*, “soap” (No. 841); another common instance is 1101, (節)儉 *SEKKEN*, “thrift,” “economy.”—1102. 陷 *ochi-iru*, “to fall into.”—1103. 智 *CHI*, “wisdom” (“knowledge” uttered through the “mouth”).—1104-5. 評 *HYŌ* alone is “criticism” (“words” “equalising” things to their just proportions); 判 *HAN* or *BAN* alone is “a decision,” “a judgment” (remember it by Solomon’s order to cut the child in “halves” with a “knife”); 評判 *HYŌBAN* together is the public’s critical judgment, *i. e.* “rumour,” “fame.”—1106. 囀 *kamabisushii*, “vociferous” (the idea aptly rendered by “four mouths round one head.”)

CHAPTER III.

My lord Ōoka had quickly seen to the bottom of Hachirobei’s heart, divining that, though not a particularly wicked man, he had been led by greed to refuse repayment of the nun’s

money. The thumb-tying which ensued prevented Hachirobei from sleeping at night and from feeding himself at meal-times; above all, it interfered with his taking pen in hand to balance his accounts, and made everything more uncomfortable for him than can be imagined. He was really at his wits' end, when, after the lapse of seven or eight days, he was again summoned to attend and was addressed as follows:

"How goes it, Hachirobei? Has the loan of the three hundred dollars come to your recollection? No doubt you never repaid it, though you thought you had. Seeing it was that money which led Chikō to commit arson, she cannot be executed until the matter is cleared up. So make haste with your ponderings!"

Hachirobei could endure no longer. "My lord!" said he, "careful investigation of my ledgers has brought to light an entry of 'Borrowed three hundred dollars;' and though no name is attached, I make no doubt that the item referred to is the sum borrowed from Chikō."

"Then you admit that you borrowed it from Chikō?" insisted the judge.

"Yes, my lord, with all due respect. I admit it."

"You borrowed the three hundred dollars seven years ago; so the sum will now amount to over five hundred, allowing interest at the rate of three dollars a month. You must refund the whole of this. However, as it may inconvenience you to produce the entire sum at once, you shall pay it back at the rate of twenty dollars yearly in four instalments of five dollars each."

Having thus charged Hachirobei, his lordship was pleased to enquire Chikō's age; and on being informed that she was then sixty-three, he said, "Well, you will receive the five hundred dollars, principal and interest, in the manner I have just directed Hachirobei,—year by year. When the whole debt shall have been settled, you will be executed." And to the proprietor of the house where she lived, he said: "Give notice at once if Chikō dies, but no coroner need be sent for."

This sentence brought the whole matter to a close. The reasons underlying it were that at the rate of twenty dollars a year, it would take twenty-five years for the whole sum of five hundred dollars to be received back by Chikō who was then already sixty-three years of age, while furthermore the order simply to report her death without holding a coroner's inquest was dictated by the desire to save her from the capital punishment due to arson. The result of the judgment was to impress, not only the policemen and constables, but the whole city with admiration for my lord Ōoka's mercy and wisdom, and it became very famous.

902 惜	894 扶	886 遂	878 郎	870 錠
903 寢	895 以	887 昔	879 伊	871 件
904 益	896 候	888 候	880 坂	872 禄
905 給	897 哉	889 柄	881 阪	873 召
906 猶	898 否	890 浪	882 爽	874 暮
907 涯	899 貯	891 昧	883 折	875 寡
908 崖	900 蓄	892 消	884 追	876 婦
909 繁	901 質	893 清	885 咄	877 簞

賢 ⁹⁴¹	宜 ⁹³⁴	尼 ⁹²⁶	節 ⁹¹⁸	昌 ⁹¹⁰
吞 ⁹⁴²	早 ⁹³⁵	着 ⁹²⁷	限 ⁹¹⁹	概 ⁹¹¹
藏 ⁹⁴³	選 ⁹³⁶	誠 ⁹²⁸	根 ⁹²⁰	宛 ⁹¹²
建 ⁹⁴⁴	撰 ⁹³⁶	隱 ⁹²⁹	違 ⁹²¹	座 ⁹¹³
遣 ⁹⁴⁵	吳 ⁹³⁷	懇 ⁹³⁰	證 ⁹²²	實 ⁹¹⁴
過 ⁹⁴⁶	層 ⁹³⁸	比 ⁹³¹	証 ⁹²³	考 ⁹¹⁵
催 ⁹⁴⁷	增 ⁹³⁹	丘 ⁹³²	悅 ⁹²⁴	談 ⁹¹⁶
促 ⁹⁴⁸	体 ⁹⁴⁰	室 ⁹³³	旣 ⁹²⁵	敷 ⁹¹⁷

976 憤	973 罵	965 息	957 仰	949 經
977 速	974 詈	966 顏	958 毒	950 廻
978 而	975 怒	967 了	959 殊	951 困
979 據		968 格	960 移	952 踏
980 訴		969 重	961 似	953 驚
981 因		970 騙	962 奪	954 警
982 腹		971 捨	963 盜	955 拙
983 打		972 荒	964 揃	956 怪

1016 震	1008 寞	1000 亥	992 彌	984 亭
1017 藁	1009 莫	1001 刻	993 窮	985 易
1018 屑	1010 摸	1002 忍	994 暇	986 巧
1019 薪	1011 墓	1003 脇	995 從	987 挨
1020 締	1012 漠	1004 這	996 恨	988 撈
1021 叶	1013 募	1005 暫	997 碎	989 深
1022 軒	1014 徐	1006 渡	998 詮	990 嘲
1023 忽	1015 袋	1007 寂	999 慰	991 弄

1056 恩	1048 保	1040 紕	1032 坊	1024 燃
1057 吐	1049 捌	1041 懸	1033 咎	1025 拔
1058 極	1050 組	1042 遁	1034 漸	1026 隣
1059 令	1051 洲	1043 遺	1035 散	1027 動
1060 魄	1052 篤	1044 圖	1036 寄	1028 紛
1061 怨	1053 柔	1045 吟	1037 棟	1029 急
1062 晴	1054 振	1046 味	1038 濟	1030 逃
1063 答	1055 恐	1047 享	1039 役	1031 逃

1092 喰	1084 儲	1079 縛	1072 爰	1064 始
1093 勘	1085 慾	1080 依	1073 慮	1065 滯
1094 譬	1086 底	1081 封	1074 遊	1066 帶
1095 調	1087 低	1082 疵	1075 游	1067 牢
1096 押	1088 敏	1083 雙	1076 決	1068 添
1097 併	1089 推	1083 双	1077 呪	1069 罷
1098 旨	1090 察		1077 咒	1070 守
1099 尤	1091 寐		1078 祝	1071 偽

				1100 撿
				1101 儉
				1102 陷
				1103 智
				1104 評
				1105 判
				1106 囂

SEVENTH SECTION.

—

MORE ABOUT THE *KANA*.

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SEVENTH SECTION.

MORE ABOUT THE KANA.

After the art of writing had been first brought to Japan,— probably about the beginning of the fifth century of our era,* — the new pupils contented themselves for several hundred years with imitating the compositions of their Chinese teachers. Such documents as necessity demanded were not only written in the Chinese character, but were pure Chinese in grammar and style. Even books were composed in this foreign tongue, — the Latin, so to say, of Japan, — and no one attempted to employ the vernacular for any literary purpose.

The only exception, from the very beginning, arose from the need of finding some means for the transcription of native proper names. But even here no new departure was required; for China as usual supplied a model. She herself had been confronted by the same difficulty in the transcription of foreign names, and not only of foreign names, but of numerous Sanskrit technical terms introduced by the Buddhists. The Chinese had resorted to the simple expedient of employing their ideographs, not for sense, but for sound, as exemplified on pp. 96—7 of this work by their choice of 英 米 and 佛 to write the words “*England*,” “*America*,” and “*France*,” and of 比丘尼 to write *bikuni*, a word meaning “nun,” adopted from India by the Buddhists (see p. 152). The Japanese followed suit, and fortunately the simple syllabification of their language made their words less hard than Western ones to write down in this decidedly cumbrous manner. Such names of provinces as 伊勢 *Ise*, 伊豆 *I-zu*, 薩摩 *Satsuma*, may serve as examples,— easy ones; for their first tottering steps did not always lead them so straight, and other very ancient but still current combinations,— 信濃 for instance, read *Shinano*, 武藏 read *Musashi*, 相模 read *Sagami*, 但馬 read *Ta-jima*, 駿河 read *Suruga*, are indications rather than representations of the sounds intended.†

Poetry, when it came to be written down, contributed powerfully to the phonetic use of the characters; for in its case not the sense alone, as in prose, but the exact sound of the words claimed attention. A celebrated anthology entitled 萬葉集 “*MAN-YO-SHŪ*,” or “Collection of a Myriad Leaves,” dating from A. D. 756, enables us to trace the steps of the process. The

* See Aston's “Early Japanese History,” in Vol. XVI of the *Transactions of the Asiatic Society of Japan*, for a discussion of this difficult question.

† Read according to the usual pronunciation of the characters, these names ought to be SHIN-NŌ, BU-SŌ, SŌ-MO, TAM-BA, and SHUN-KA respectively.

earliest poems in this collection are written in a sort of bastard prose, whose exact reading has to be guessed at. Here and there, a character which makes no sense in the context must be taken phonetically, but not necessarily as the reading of a single syllable; for the analysis of the language into simple syllables, like the *a*, *ka*, *sa*, *ta*, etc., of the modern *Kana*, had not yet been made. Thus 鴨 properly *kamo*, “a duck,” often stands for the two grammatical particles *ka mo*; and 南 properly *NAN*, “south,” 蘭 properly *RAN*, “an orchid,” and various others, serve to transcribe verbal terminations in such cases as *aranan*, *aruran*, etc. Often, too, a sort of rebus or writing in riddles was resorted to, as when the syllables *kuku* were represented by 八十一, because nine times nine (*ku ku* 九九) make eighty-one!

Meantime the use of single characters for single syllables gradually increased, till in those poems which date from the eighth century we find it dominant. The desirability of obviating the least chance of error on the reader's part came to be recognised, and the poets naturally desired to preserve their works from all possibility of blemish and alteration, with which object whole stanzas were laboriously written down, syllable by syllable. The following specimens — one of an earlier, the other of a later “*MAN-YŌ-SHŪ*” poem — will exemplify what is meant. Such excursions into ancient literature may by some be deemed foreign to the character of an Introduction such as this. But is that really the case, if they result in giving the student a firmer grip of his subject?

いはひまちなん 五十羽早將待	とまれるわれは 留吾者	あり 有	いのちをながく 命乎長	うつ 打
		ころ 社		せみ 蟬
		と 等		の 之

Utsusemi no

Inochi wo nagaku

Ari koso to

*Tomareru ware wa **

Iwai-machinan

i. e. “I, who remain behind, will wait in prayerful expectation that thy life on earth may be prolonged,”—a little poetic send-off to a nobleman about to start on a journey.

Here *utsusemi* is the “pillow-word” for *inochi*, “life.” It properly means what is actual or visible (compare *utsutsu*, “waking reality,” as opposed to *yume*, “a dream”). Probably it comes

* *Ia* in the earlier pronunciation, now corrupted. Similarly *iwai* was *ihahi*, as the *Kana* shows.

from *utsushi mi*, "transitory self;" but the scribe writes it as if were *utsu*, 打 "to beat," plus *semi*, 蟬 "a cicada!" The next six characters are used ideographically (even 乎, which is a particle in Chinese), 等 phonetically for the sound *to* (it is properly *tō*). But only a knowledge of metre and of the usage of the language can enable the reader to provide 長 *nagaku*, and 有 *ari*, with precisely these terminations, there being nothing in the text to show which termination is intended. Similarly in the case of 留 here to be read *tomareru*, because the sense is best suited by the attributive perfect, and the metre requires four syllables. It and the next two are ideographic, the character 者 having much the same force in Chinese as *wa* has in Japanese. The final line *Ihahi-machinan* (*iwai-machinan* in modern pronunciation) is a fine example of mixed rebus, phonetic, and ideographic writing:—the sound *i* is represented by 五十 "fifty," because *iso* anciently meant "fifty" (*i* meaning "five"); the sound *ha* is represented by 羽 *ha* or *hane*, "feathers;" *hi* by 旱 *hi[ru]*, "to dry," and *ma-chinan*, "will wait," by 將待, properly *masa ni matan to su*, "am about to wait." After this explanation, the student may not be surprised to learn that considerable doubt attends the deciphering of some of these poems, and that editors often differ in their readings. We assume that he does not need to be told that the *Hiragana* flanking the square characters is an addition by modern editors.

母も	古こ	敞へ	波は	伎き	太た	禮れ	母も	多た
	布ふ	爾に		可か	伎き	騰と		爾に
伊い	禮れ	波は	可か	麻ま	奈な	母も	許こ	知ち
麻ま	騰と		度と	久く	加か		太た	可か
太た	毛も	多た	爾に	保ほ	受す	保ほ	加か	久く
伎き		爾に	伊い	理り		登と	久く	
己こ	比ひ	乎と	氏で	登と	奈な	等と	氏で	伊い
要ゑ	等と	美み	多た		久く	藝ぎ		敞へ
受す	己こ	和わ	知ち	安あ	許こ	須す	佐さ	波は
	恵ゑ	多た		志し	恵ゑ		刀と	乎と
	太た	之し	由ゆ	太た	乎と	伊い	波は	禮れ
	爾に		布ふ	爾に		麻ま	安あ	騰と

<i>Tani chikaku</i>	} which may be thus freely rendered in to English verse:—
<i>Ie wa oredomo,</i>	
<i>Ko-dakakute</i>	
<i>Sato wa aredomo,</i>	
<i>Holotogisu</i>	
<i>Imada ki-nakazu.</i>	
<i>Naku koe wo</i>	
<i>Kikamaku hori to,*</i>	
<i>Ashita ni wa</i>	
<i>Kado ni ide-tachi,</i>	
<i>Yūbe ni wa</i>	
<i>Tani wo mi-watashi,</i>	
<i>Kōredomo,†</i>	
<i>Hito-koe dani mo</i>	
<i>Imada kikoezu.</i>	

The reading of this poem is as plain as the meaning; for each syllable is transcribed separately. Comparing the transcription with the table of *Kana* given below, the student will notice that many of the characters here employed established themselves in permanent phonetic use, being the parents of familiar *Kana* signs.— The system of writing exemplified in this poem, and known as 萬葉假名 *MAN-YŌ-Gana*, is still sometimes resorted to when a word has no appropriate ideograph, as 瓦斯 *GASU*, taken from English “gas.” Sometimes, too, recourse is had to it for the sake of variety or ornament, even where suitable ideographs exist.

It is possible that, instead of the square characters printed in modern editions of the “*MAN-YŌ-SHŪ*,” the running or “grass hand,” which the Chinese had already evolved, was resorted to—sometimes at least—for the purpose of such transcriptions in which case the *Hiragana* may be said to have already existed at that period; for the *Hiragana* is nothing else than the cursive form of characters employed phonetically. With so many to choose from, it was quite natural that, from the very beginning, each sound should have been represented by a variety of characters. The greater part seen to have come into use spontaneously from their frequent recurrence and consequent familiarity, others to have been chosen of set purpose for the opposite merit of rarity, which would help to distinguish them, as phonetic novelties, from the ideographic symbols.

The following table presents a conspectus of the *Katakana* and the commonest forms of the *Hira-gana*, the original Chinese character from which each *Kana* symbol was obtained being given in a circle below each.

* *Kikamaku hori* = Colloquial *kikita*, *hori* being the same word as modern *hossuru*. After *to* supply *omotte*.

† *Kōru*=*kou*, the fundamental sense of both being “yearning,” whence “asking” and “loving.”

THE KATAKANA AND HIRAGANA SYLLABARIES.

Pronunciation.	i	ro	ha	ni	ho	he	to	chi	ri	nu	ru
Katakana.	イ ^伊	ロ ^呂	ハ ^ハ	ニ ^二	ホ ^保	ヘ ^皿	ト ^止	チ ^知	リ ^利	ヌ ^奴	ル ^流
	い ^以	ろ ^呂	は ^波	に ^仁	ほ ^保	へ ^皿	と ^止	ち ^知	り ^利	ぬ ^奴	る ^留
Hiragana.	以 ^以	路 ^路	走 ^走	尔 ^尔	保 ^保	邊 ^邊	と ^止	ち ^知	里 ^里	怒 ^怒	留 ^留
			ハ ^ハ	子 ^尔	不 ^本		登 ^登		利 ^利		流 ^流
			魁 ^魁	母 ^母							類 ^類
				了 ^耳							

(w)o	wa	ka	yo	ta	re	so	tsu	ne	na	ra	mu
ヲ ^乎	ワ ^和	カ ^加	ヨ ^與	タ ^多	レ ^禮	ソ ^曾	ツ ^門	子 ^祢	ナ ^奈	ラ ^良	ム ^牟
を ^遠	わ ^和	か ^加	よ ^与	た ^太	れ ^禮	ろ ^曾	つ ^門	ね ^祢	な ^奈	ら ^良	む ^武
を ^遠	を ^王	く ^可	と ^与	多 ^多	き ^連	そ ^曾	川 ^門	祢 ^祢	な ^奈	る ^良	無 ^無
越 ^越	和 ^和	可 ^可	与 ^与	多 ^多	礼 ^禮	楚 ^楚	徒 ^徒	年 ^年	奈 ^奈	羅 ^羅	舞 ^舞
				堂 ^堂			津 ^津		奈 ^奈		
									那 ^那		

a	sa	ki	yu	me	mi	shi	(w)e	hi	mo	se	su	n	
ア ^阿	サ ^散	キ ^發	ユ ^勇	メ ^女	ミ ^美	シ ^之	ヱ ^慧	ヒ ^比	モ ^毛	セ ^世	ス ^須	ニ ^二	
ア ^安	サ ^左	キ ^幾	ユ ^由	メ ^女	ミ ^美	シ ^之	ヱ ^惠	ヒ ^比	モ ^毛	セ ^世	ス ^寸	ン ^元	
ア ^阿	サ ^左	キ ^起	ユ ^由	メ ^免	ミ ^美	シ ^之	ヱ ^惠	ヒ ^飛	モ ^毛	セ ^世	ス ^春	(The symbols for <i>mu</i> also serve for <i>n</i>)	
	サ ^佐	キ ^發	ユ ^由		ミ ^見	シ ^之		ヒ ^飛	モ ^毛	セ ^勢	ス ^須	ニ ^須	ニ ^壽
		キ ^喜			ミ ^三	シ ^志			モ ^茂				

REMARKS ON THE FOREGOING TABLE.

The word *Kana* 假名 means literally “borrowed names.” As usually explained, it alludes to the “borrowing,” for phonetic purposes, of characters properly ideographic. The term 眞名 *Mana*, “true names,” has been sometimes applied by contrast to the latter. The *Hiragana* 平假名 is believed to be so-called because it is 平易 HEI-I, that is, “easy,” or, to use an almost literal English equivalent, “plain”—*Kana*, such as is understood even by women and ignorant folks, to whom the ideographs and the *Katakana* are a mystery.

The *Katakana*, 片假名 lit. “Side *Kana*,” has more claims than the *Hiragana* to the title of an invention, most of the letters included in it having been obtained artificially by taking one portion or side of certain Chinese characters and omitting the rest, whence its name. The *Katakana*, with its single symbol for each sound and the much greater ease and simplicity of its forms, always appeals to foreign students. Curiously enough, in Japan itself it has never achieved popularity. Its commonest use is for the transcription of foreign words. Though less often than the *Hiragana*, and never in anything intended to reach the lower classes, it is sometimes employed along with the square Chinese character in books and newspapers.

The symbol given first under each *Hiragana* heading, and already committed to memory by the student at an earlier stage of this course (compare p. 29), is the commonest of all. More especially since the recent reintroduction of movable types* for printing newspapers and cheap books, there has been a natural tendency on the part of type-founders to restrict themselves to this single series. The same consideration does not apply to hand-written texts. Accordingly signboards, many notices in public places, and even printed matter in which (for elegance' sake) block-printing has been preferred, continue to wander at will in the calligraphic maze, and he who aspires to read Japanese currently must learn at least all the forms given in our table. Other rarer ones will be found in the pages of Aston and of Lange's “*Einführung in die Japanische Schrift*.” The number of Chinese characters which *may* be employed phonetically, either in the square or the cursive form, is practically unlimited.

Some ease to memory will be obtained by noticing that under most of the headings two or more of the *Hiragana* signs tabulated come from a single original, being in fact but successive stages of simplification, or else due to mere difference of handwriting. For instance 知 *chi*, became first 𠂔, then 𠂕, the middle stroke being dropped for the sake of speed in writing. Again for *he* some write 𠂖, others 𠂗. There is here no fundamental distinction,—nothing more than the fact that one writer adheres a little more closely to the original

* Movable types were already employed in Japan in the 16th century, if not earlier; but the difficulties of this method of printing in the case of a language having so many thousands of characters, made it fall into desuetude for a long period, block-printing superseding it. (See Satow's “History of Printing in Japan,” in Vol. X. of the *Transactions of the Asiatic Society of Japan*, p. 60 et seq.)

邊 by giving the final stroke a bigger sweep from left to right, while another, to save time, unconsciously begins it further to the right, and omits the first portion at the left. Parallels to all such vagaries of penmanship occur plentifully in our own Roman handwriting.—Furthermore, the *Katakana* sign comes in most cases from the same original as the simpler form of the *Hiragana*. The syllable *chi* here again affords an example, チ as well as ち being derived from 知 though by a different process of abbreviation.

The quickest and surest way, in our opinion, to learn the various forms of the *Hiragana* is constantly to take into consideration the square character from which each originally springs, noticing how here a twirl does duty for three or four straight strokes of the original, how there certain strokes have been entirely omitted, and so on. In this way convolutions at first labyrinthine come to have significance for the eye, especially when it is discovered that certain processes of disintegration tend to repeat themselves. Thus,—to recur to the example of ち or ち *chi*,—the final semi-circle stands for 口 in the original character 知 but precisely the same thing occurs in ろ *ro* for 呂, and in わ *wa* for 和. Similarly, the final bottom stroke of へ *he*, represents the Radical SHINNYŪ 辵 (see p. 119), not only in that letter, but also in え *wo* for 遠. The careful student will discover other analogies equally available for the purposes of *memoria technica*; and if the Chinese original of each *Hiragana* sign is familiar and ever ready to hand, slight differences—even wide differences—of calligraphy will have so much the less power to perplex him. In fact at this, as at almost every other step in our studies, we are brought face to face with the supreme importance of Chinese and the comparative insignificance of everything else.

The following common abbreviations must be remembered:—

ㇿ in *Hiragana*, ㇾ in *Katakana*, for *koto*. The rest are all in the *Katakana*, viz. 𛄀 for *toki*, 𛄁 for *tomo*, 𛄂 (properly *me*) for *shite*, 𛄃 (properly *mu*) for *GOZA*, 𛄄 for *gori*, | for the prolongation of a sound. ㇿ is the sign of repetition; ㇾ shows that more than one syllable is repeated, whether in *Katakana* or in *Hiragana*.

An exhaustive theoretical study of the *Kana* would require a treatise to itself, in the course of which several doubtful questions would be raised. Some scholars, for instance, contend that certain *Hiragana* signs should be used for *Nigori*'ed syllables only, as 𛄅 for *ga* but not for *ka*, 𛄆 for *gu* but not for *ku*, because the original characters 賀 and 具 from which they come are pronounced respectively GA and GU, both with the *nigori*. We have not found such a rule to be observed in actual practice. Again, some doubt hangs over the derivation of certain *Kana* signs:—*Katakana* 𛄇 *tsu* is generally given as derived from 𛄈 TŌ (our No. 666); but can the derivation be made out? Even with regard to the *Hiragana* forms for the same syllable, there is room for doubt whether 𛄉 or 𛄊 (our No. 222) be the true original.

The most interesting aspect of the *Kana*—theoretically considered—is the light it might

be made to throw on the ancient pronunciation of Japanese. Thus the character 王 “king,” now pronounced ō in Japan, but “wang” in China, supplies one of the *Hiragana* forms for *wa* 𐰇, indicating that at the time the *Kana* was establishing itself in current use, WANG or—as seems more probable from other considerations—WAW was the Japanese sound of the character in question. Why, with innumerable simple monosyllables to choose from, the Japanese went for so many of their *Kana* forms to characters whose sounds had first to be mutilated before they could serve their purpose, is another curious point. Why, for instance, not be content with 𐰇 derived from 多 TA, without going on to borrow 𐰇 derived from 堂 TŌ (“tang” in the Chinese pronunciation)? Why not rest content with 𐰇 for *ne*, instead of adding 𐰇 from 年 *nen*, where a final “n” had to be mentally suppressed in the reading? Such are some of the lines of thought that suggest themselves to the curious investigator. But the practical student need not trouble himself any further about them. His time will be better spent in committing to memory as many *Kana* forms as possible. Several of the more complicated kind will be met with daily in signboards by any one sauntering past a row of Japanese shops.

THE KANA-ZUKAI.

Kana-zukai, 假名遣 lit. “*Kana* usage,” is the name bestowed by the Japanese on what we should call the “spelling” of their language. Previous to the revival of native learning in the eighteenth century, it was the only branch of grammar that had attracted their attention. During the Classic age (eighth to tenth century) men had spelt phonetically, just as they spoke. But the orthography remained after the pronunciation had changed; what had been natural and self-evident came to appear artificial and difficult, whence the necessity for rules and explanations. It should be added that, except in avowedly literary circles, the *Kana* spelling continues to be much neglected,—another of the many results of the supremacy of the Chinese character. To misspell is no badge of social inferiority. Public official notices are frequently misspelt. The foreign student therefore lies under no absolute necessity for spelling correctly, though if he do so, it will be all the better. The following considerations will help him over the chief difficulties:—

I. (Native Words).—Classical Japanese—which, as already remarked, the *Kana* orthography represents—tolerated no hiatus, no rencounter of two vowels in the same word. Consequently no such words as *kai*, “shell;” *koi*, “love,” can end in the letter 𐰇 *i*. By far the greater number end in 𐰇 *hi*, thus カヒ, コヒ, as much as to say that the pronunciation was originally *kahi*, *kohi*, etc. In some few cases *w*, not *h*, was the original letter, thus ア井 *ai* (properly *awi*), “indigo.”

Now, what has here been said of the modern sound *i*, represented by the three letters

イ *i*, 井 [*w*]*i*, and ヒ [*h*]*i*, applies, *mutatis mutandis*, to other members of the three following series:—

<i>a</i>	<i>i</i>	<i>u</i>	<i>e</i>	<i>o</i>	ア	イ	ウ	エ	オ
<i>ha</i>	<i>hi</i>	<i>fu</i>	<i>he</i>	<i>ho</i>	ハ	ヒ	フ	ヘ	ホ
<i>wa</i>	[<i>w</i>] <i>i</i>		[<i>w</i>] <i>e</i>	<i>wo</i>	ワ	井		エ	ヲ

whence such representative spellings as マヘ *mae*, “front;” シホ *shio* (also pronounced *shiwo*), “salt.” The instances of an original *w*, as in コエ *koe* (properly *kowe*), “the voice;” スエ *sue* (properly *suwe*), “the end;” ウチ *uo* (properly *uwo*), “fish;” ュエ *yue* (*yuwe*), “cause,” are much rarer. Some instances occur of エ, which represents, however, not *e* but *ye*, noticeably in such verbal terminations as *mie* (properly *miye*), ズエ “seeming;” *kikoe* キコエ (properly *kikoye*), “sounding,” from the verbs *miyuru* and *kikoyuru*.

The specially important case of verbs with vowel stems will be easily understood by comparing the paradigm given in the “Colloq. Handbook,” beginning of ¶ 236 and what is said in the latter part of ¶ 239, thus:—

Present	Indef. Form	Condit. Base	Neg. Base
<i>shimau</i>	<i>shimai</i>	<i>shimae</i>	<i>shimawa</i>
シマフ	シマヒ	シマヘ	シマハ
<i>iu</i>	<i>ii</i>	<i>ie</i>	<i>iwa</i>
イフ	イヒ	イヘ	イハ

Of course all those substantives which are, properly speaking, indefinite verbal forms follow the latter in having ヒ, as *nui*, ヌヒ “embroidery;” *tataikai*, タカヒ “combat;” *araso*, アラソヒ “contention.”

The numerous other words having the sound *wa* in a middle or final syllable follow the same analogy in an overwhelming proportion of cases, thus *iwa*, イハ “rock;” *kawa*, カハ “river;” *kawaru*, カハル “to change;” etc., etc.

(But <i>kawaku</i>	カワク	“to dry.”
<i>sawagu</i>	サワグ	“to be noisy.”
<i>suwaru</i>	スワル	“to squat.”
<i>yowashi</i>	ヨワシ	“weak.”)

The important postposition *wa*, which always sounds like the last syllable of the word to which it is suffixed, is written ハ (*ha*), and the postposition *ye* is written ヘ (*he*),—both in the *h* series; but the postposition *wo* is written ヲ, — *w* series.

It goes without saying that when a word originally of the *w* series—*koe*, コエ for instance,—changes its vowel, the new vowel must belong to the *w* series also, thus *kowa-iro*, コワイロ “tone of voice.”

The only class of cases in which hiatus occurs—or, to express it differently, in which one vowel follows another in spelling,—is when phonetic decay has caused a letter to be dropped, as for instance in *saiwai*, “good fortune,” written サイハヒ *sa-i-ha-hi*, the word having originally been *sakihahi*, but the *k* having dropped out of pronunciation. The same thing occurs in such forms of adjectives as *chikō*, written チカウ for *chikaku*, “near;” *atsū*, written アツウ for *atsuku*, “hot,” etc.

As for the *beginning* of words, no rule can be given to show which should have initial イエオ, that is, true *i*, *e*, *o*, which 井エヲ [*w*]*i*, [*w*]*e*, [*w*]*o*. The dictionary and much reading of ancient poetry and romance, where *Kana* is plentifully interspersed, must instruct the searcher in that field.

The assimilation of ズ (properly *zu*) to ツ (properly *dzu*, anciently *du*), and of ジ (properly French *ji*) to チ (properly English *ji*, anciently *di*) in the pronunciation of Tōkyō and the Eastern provinces generally (compare “Colloq. Handbook,” foot-notes to ¶ 28), makes the spelling of some words a matter of doubt. The important negative verbal terminations *zu* and *ji* are written ズ and ジ, as in *arazu* アラズ “not being;” *araji* アラジ “will not be.”

Onaji, “same,” is オナジ.

Fuji, the famous mountain, is フジ; *fujii*, “wistaria,” is フチ.

Every modern syllable containing a long vowel represents two—sometimes three—original syllables, and is therefore written with two or three *Kana* letters, as exemplified in the following common words:—

<i>kyō</i>	written	ケフ	(<i>ke-fu</i>)	“to-day.”
<i>kōri</i>	„	コホリ	(<i>ko-ho-ri</i>)	“ice.”
<i>shō</i> (or <i>shiyō</i>)	„	シヤウ	(<i>shi-ya-u</i>)	“shall do.”
<i>warū</i>	„	ワルウ	(<i>wa-ru-u</i>)	“badly.”
<i>hōki</i>	from	ハヒキ	(<i>ha-ha-ki</i>)	“a broom.”

II. (Chinese Words).—The *Kana* spelling of Chinese words has profound philological interest, as proving how much more closely Japanese speakers of the Classic age approached the Chinese standard than do their modern descendants. Thus, modern pronunciation has a distressing number of HŌ's, KŌ's, SŌ's, TŌ's, KYŌ's, SHŌ's, etc.; but the spelling shows that at first certain distinctions were made between them,—so much so that

any one speaking Chinese will have little difficulty with the *Kana* spellings of Chinese characters. Examine the following representative instances:—

Hō	HAU,	ハウ	方保寶包	(Chinese “fang’s” and “pao’s”).
	HOU,	ホウ	奉邦逢朋	(Chinese “fêng’s” and “p’êng’s”).
	HAFU,	ハフ	in “Kan-on” } 法乏	(final consonant in Cantonese).
	HOFU,	ホフ		
Kō	KAU,	カウ	高江行岡	(Chinese “kao,” “kiang,” etc.).
	KOU,	コウ	公紅口弘	(Chinese “kung,” “hung,” “hou,” etc.).
	KUWAU,	クワウ	光皇黃	(Chinese “kwang” or “hwang”).
	KAFU,	カフ	甲	(final consonant in Cantonese).
Chō	CHIYAU,	チャウ	長丁町廳	(Chinese “chang” or “ting”).
	CHIYOU,	チヨウ	重徵	(Chinese “chung” or “ching”).
	TEU,	テウ	朝兆鳥調	(Chinese “chao,” “tiao,” or “niao”).
	TEFU,	テフ	牒疊	this last pronounced jō, because <i>Nigori’ed</i> デウ (final consonant in Cantonese).

The foregoing examples show incidentally how often long ō is represented by the help of ウ final, also how often this ウ corresponds to *ng*, which is so common as a final nasal in Chinese. The same remark applies to long ū, as 通ツウ TSŪ, Chinese “t’ung.”

The sound *i* at the end of such Chinese words as 水 SUI, 類 RUI, where a *u* precedes, is written with 井, thus ス井, ル井; in all other cases with イ, as 明細 MEI-SAI, in *Kana* メイサイ, never with ヒ.

The original presence, in the Japanese pronunciation of Chinese characters, of differences still felt in Chinese itself may be further exemplified by such series as

I (イ)	伊	以	夷	意	—all “i” in Chinese.
I (井 wi)	爲	位	違	慰	—all “wei” in Chinese.
Ō	AU (アウ)	櫻	Chinese “ying.”		
	WAU (ワウ)	王	Chinese “wang.”		
	WOU (ヲウ)	翁	Chinese “wêng.”		
	AFU (アフ)	押	Cantonese “at” or “ap.”		

別 別 別 別
決 發 行 品 當
して

きつて キツ きりて

ki-ri-te, as etymology demands, and leave the reader to pronounce it *kitte* if he is so minded.

FIRST EXERCISE IN THE MORE DIFFICULT FORMS
OF THE *HIRAGANA*.*

小。孔。魚。可。
 毛。う。海。王。
 枝。木。大。樹。空。
 へ。那。里。と。
 此。帝。利。空。り。
 と。王。空。須。留。
 奈。利。志。空。べ。
 う。う。に。魚。う。
 羅。須。魚。し。空。
 ぞ。又。た。空。里。
 も。何。里。何。う。
 海。海。多。う。大。
 空。と。ね。空。う。
 留。う。勢。羅。禮。
 空。奈。利。べ。し。
 せず。空。ば。何。留。

* This exercise being identical (except for the more complicated forms of the letters) with that given in the Third Section, students are referred to pp. 32-3, etc. for the transliteration and translation.

べうらに。さき量留。勢
 志免王。せ祿む那らぬ
 おき奈里と以ぬ。うべ
 し。
 変やんく。むあく。
 ぼん屋利。せろく。ぬ
 らく。じんく。
 や森以茂。おんふやを。
 おでん。おき屋何里。ち
 い何利。お屋壽美ぞお
 落。えぞや。高飛江や。
 井ばい屋。
 せうぬ。うんぞん。変せ
 る。多ばお。
 うち美。不祿津変。茂見
 せうぢ。

SECOND EXERCISE IN DIFFICULT HIRAGANA.*

むきせうぬう。い志れうへよ
 きん祿ん。以落枝おる海空ち
 う羅ハ奈る里けり。おやれお
 落、おきらに。うきそく志津き、
 うまいうまはれ。むやを里枝ゆ
 くもれ、くど布え里と茂つて奈
 らば空き。おんきんむん志る祿
 れと那う。うん志留、ちしは、
 志い留、これ志れ。うんよち奈
 志、飛空枝もつていは志留。うま
 れ美いよ、祿むぬ津。とお落る
 せう、志那うは留。むやくぬ前ハ、
 以津きんよ志るに。阿津中枝
 おふ、起やうとん那。き免むみや
 お。

* The proverbial sayings which form this Exercise will be found in the Reading Lessons on the first Four Hundred Characters, beginning on p. 63.

THIRD EXERCISE. (AN ANECDOTE IN COLLOQUIAL.)*

おとむ

阿媽おとむ

望あ志、あをおとむあちよ、う
 志あばい、あいふちあべん
 おうおい、もおがあらあし
 下。以津もあや望あおあさ
 上として、と枝おとつてと
 りあ志あが。阿留ああ五よ
 志あを望あおの志あ枝かえし
 て、十五のむすめあえんぐ
 みとあ里もち、ゆむあふあ
 でおを羅あましあが。そお
 いちむあおの志あおけてる
 と枝、むすめのおやがああ

はけて。「不かああもあう
 志あんはああが、むああむ
 すめと、ああが二十もちあ
 つてあ、あかにああ、あめ
 あはあああ」といふ。ああ
 ああああは、「ゆひあああ
 すすああああ、しんあ
 るへたああも、そんなあ
 ああああ、あああああ
 あから、ああああはんあ
 ああああああ「あああ
 から。あああああああ
 ああああ、つむあああ
 ああああああへうつたへあ
 た。
 おかああは、あうあうああ

* Transliteration and translation of this story will be found in the "Colloq. Handbook," 3rd Edit., ¶ 452. (¶ 435 in 2nd Edit.)

びだしになり申して、むす
 めのおやに「それもうい
 つたんやを捨てて、い
 まさらふん死かぞえもつ
 て、はゑんいたす」ぞ、おた
 づねにありますが。「へエお
 死ぎふかうぞ、何よりい
 津と里をもう志申して。
 三十五死むおに十五死をめで
 そ、ぞ志がはたち、ちがひ申
 す。それゆゑ志をうちを
 まう志申しゑ。せめてぞ志
 はんぶんちがひなら、むす
 め死津かぞえ申せう」お死
 ぞき、やゑふん死もうしわ
 たされ申すおは。「そんなら
 ぞ死もう死、ぞみぞ不利よ
 して津かはすから、いまか
 ら五絲んたつてむすめをお
 えれ。むすのもうもそれ申
 で、あんなにふかふか汁れ
 ぞあらん。それぞ志よなれ
 ばとのお四十、そんな
 はたち、ちやうどはんぶん
 ちがひ死ぞきになる」とま
 う志とたされ申したから。
 けうもうおそれいつてきか
 り申した。

Here, for comparison's sake, is the same anecdote in Mixed Script (*Kana-majiri* 假名
 交り), which would be by far the most usual way of printing it. The particles are put in
Katakana for a change, instead of the *Hiragana* heretofore employed in this book.

待テバ合フ年

古昔都ノ町ニ點頭婆ト云フ口辨口ノ宜イ者ガアリマシテ何時モ
 嫁ヤ婿ノ世話ヲシテ世ヲ送ツテ居リマシタガ或時卅五ニナル男
 ノ年ヲ蔽シテ十五ノ娘ト縁組ヲ取持チ結納マデ送ラセマシタガ
 其後婿ノ年ノ老ケテルヲ娘ノ親ガ聞キ付ケテ「外ニ何モ申分
 ハナイガ婿ト娘ト年ガ二十モ違ツテハ如何ニモシテ嫁ニハヤレ
 ナイ」ト云フ男ノ方デハ結納マデ濟シタカラハ親類ヘ對シテモ
 ソンナ不都合ナ事ハ聞カサレナイカラ是非貫ハンケレバ承知シ
 ナイ」ト云フカラ媒妁者^{ナカウド}モヒドク迷惑シテ遂ニ此事ヲ政府^{オカミ}ヘ訴
 ヘマシタ

政府デハ双方御呼出ニナリマシテ娘ノ親ニ「其方ハ一旦約束ヲ
 シテ今更何ノ廉ヲ以テ破談イタス」ト御尋ネニナリマス「トヘエ
 此儀ハ媒妁者余リ詐ヲ申シマシテ三十五ノ婿ニ十五ノ嫁デハ年

ガ廿違ヒ升ソレ故不承知
 ヲ申シマシタセメテ年半
 分違ヒナラ娘ヲ遣ハシマ
 セウ^レ此時役人ノ申渡サ
 レ升ニハ^レソシナラ其方
 ノ望ミ通りニシテ遣ハス
 カラ今カラ五年^{タツ}経テ娘ヲ
 送レ婿ノ方モソレ迄ハ必
 ズ待タナケレバナラヌ其
 年ニナレハ男ハ四十女ハ
^{ハタチ}廿歳丁度半分違ヒノ時ニ
 ナル^レト申渡サレマシタ
 カラ双方恐入ツテ下ガリ
 マシタ

FOURTH EXERCISE.

SOME STANZAS OF POETRY.*

年^ニち^ニふ^ニ春^ニを
 きにけり鶯の
 おほれる涙今や
 とくらん
 鶯^ニ谷^ニを^ニ里^ニい^ニほ^ニる
 聲^ニあ^ニく^ニば
 春^ニくる^ニとは
 誰^ニか^ニしら^ニま^ニし
 い^ニで^ニい^ニな^ニば^ニ主^ニな^ニき
 宿^ニと^ニなり^ニぬ^ニき^ニも
 の^ニき^ニむ^ニれ^ニ梅^ニよ
 春^ニ成^ニと^ニま^ニる^ニあ
 と^ニし^ニ野^ニ山^ニ霞^ニの^ニ奥^ニを
 し^ニら^ニね^ニど^ニも
 見^ニゆる^ニか^ニぎ^ニり^ニへ
 櫻^ニあり^ニけ^ニり

* The first seven, of thirty-one syllables each, are *uta* 歌 or *waka* 和歌, mostly taken from the "Kokinshū," 古今集 or "Songs Ancient and Modern," a celebrated anthology dating from the tenth century, which still serves as a model to the poets of to-day. The last three, each of seventeen syllables, are *hokku* 発句 by Bashō, who flourished at the end of the seventeenth century.

花ちらを風にやどりは

誰か志留

我にとしへよゆきて

うらみ雪

春おきに花はちる雪も

咲きぬべし

また遇ひかたき

人の世ぞう爰

もみぢ葉枝風に任せて

見るよりも

はるなきもれは

命ありけり

夏草やつはもれ共れ夢の跡

物云へば唇寒し秋の風

古池や蛙雪露おむ水れ音

Transliteration and Translation.—

- (1) *Toshi no uchi ni*
Haru wa ki-ni-keri.
Uguisu no
Kōreru namida
Ima ya tokuran.

Spring has come before the New Year.
 The nightingale's frozen tears will now
 perhaps be melted.

- (2) *Uguisu no*
Tani yori izuru
Koe nakuba,
Haru kuru koto wa
Tare ka shiramashi?

Were it not for the voice of the night-
 ingale issuing from the valley, who would
 know of the coming of spring?

(Do not confound the agglutinated suffix *mashi*, "will" or "would" in the Positive Voice, with *maji*, the Future of the Negative Voice:—*shiramashi* is "would know" in poetic parlance; *shiru-maji* is "will not know.")

- (3) *Idete inaba,*
Nushi naki yado to
Narinu to mo,
Nokiba no ume yo
Haru wo wasuru-na!

Though my dwelling shall have become
 tenantless when I am gone, do not thou,
 oh! plum-tree by the eaves, forget the
 spring.

- (4) *Yoshino-yama*
Kasumi no oku wa
Shiranedomo,
Miyuru kagiri wa
Sakura nari-keri.
-

- (5) *Hana chirasu*
Kaze no yadori wa
Tare ka chiru?
Ware ni oshie-yo!
Yukite uramin.
-

- (6) *Haru-goto ni*
Hana wa chiru to mo,
Sakinu-beshi.
Mata ai-gataki
Hito no yo zo uki.
-

- (7) *Momiji-ba wo*
Kaze ni makasete
Miru yori mo,
Hakanaki mono wa
Inochi nari-keri.
-

- (8) *Natsu-gusa ya*
Tsuwa-mono-domo no
Yume no ato?
-

- (9) *Mono ie ba,*
Kuchibiru samushi,—
Aki no kaze.
-

- (10) *Furu-ike ya,*
Kawazu tobi-komu
Mizu no oto!
-

Though I know not [what may be contained in] the innermost recesses of the mountains of Yoshino, so far as I can see, [all] is cherry-blossom.

Who knoweth the abode of the winds that scatter the blossoms? Teach me it! I will go and upbraid them.

Though the flowers may fall each spring, they will bloom [again]. 'Tis man's life, which cannot come over again, that is sad.

A thing more fleeting even than the sight of maple-leaves abandoned to the wind, is [human] life.

Are haply the summer grasses what remains of the warriors' dreams? (Composed on a battle-field.)

In the autumn breeze, my lips grow cold as I talk.

The old pond—aye! and the sound of the frogs jumping into the water.

For the subject of Japanese poetry and the simple rules of its prosody, see "Colloq. Handbook," ¶ 465 *et seq.*; also "Things Japanese." Lange's "*Altjapanische Frühlingslieder*" has excellent translations into German verse of considerable portions of the "KOKINSHŪ."

EXERCISE IN THE KATAKANA.

As exemplified in the preceding extract, the *Katakana* may replace the *Hiragana* in the "Mixed Script" (*Kana-majiri*), for the purpose of denoting particles and terminations. The other most common use to which it is put is the transcription of foreign words. Many such, it is true, have risen to the dignity of being invested with Chinese characters,—*KOMPEITŌ* "sugar-candy," for instance, which is derived from some Continental word allied to the English "comfit," but is now written 金米糖 as if signifying "golden rice sugar;" and

KURABU "a club," written 俱樂部 "mutual gladness section,"—no bad ideographic portrayal of the social resort in question, while the sound both of the original and of the characters is likewise pretty fairly adhered to.* Mostly the sound alone has been followed; and numbers of diseases, medicines, and all sorts of other words have been fitted with

か 嘉
す 壽
て 天
い 以
ら 羅

characters after the fashion of the poem given on p. 187. One or two have naturalised themselves otherwise, by going to the *Hiragana* for their transcription. The most familiar instance is *kasuteira*, as shown in the margin, which means "sponge-cake," and is derived from "Castilla" or "Spain," whence a knowledge of that delicacy was obtained. But a large number of European words—most of those which still strike the linguistic sense as aliens—are habitually written and printed in *Katakana*. The following Reading Lesson gives some of the commonest of this class.

READING LESSON.

アイスクリーム。ビスケット。ジャム。パン。ビール。シヤンピ。ラム子。ジン。ビヤ。ミルク。ソップ。シチュウ。オムレツ。メリンス。フランネ。ル。チョコッキ。ツボ。ン。シヤツ。カラ。カ。フス。ボタン。リンネ。ル。ネクタイ。セメント。ランプ。マ。ツチ。ペンキ。ブリツ。キ。ブリキ。ステーション。ヨン。ホテル。ピヤノ。オルガン。ピストル。

* The natural reading of these characters would be GU-RAKU-BU,

ダイナマイト。ナイフ。ホコ。
 スポン。テーブル。コップ。ガ
 ラス。パイプ。ニツケル。プラ
 チナ。ドクトル。バクテリア。
 ナポレオン。ワシントン。ペ
 ルリ。シーザル。スペンサア。
 フランクリン。ダルウ井ン。ゲ
 ーテ。ビスマルク。グラドス
 トン。ヴ井クトル。ユーゴー。
 リンコルン。マホメツト。ミ
 ススミス。ミツセス。ウ井リ
 ヤムス。
 ウエールス。メルボルン。シ
 カゴ。キューバ。マニラ。シド
 ニー。カルカタ。ブラツセ
 ルス。カリフォルニア。ツラ
 フアルガル。スカンデネビヤ。

Aisu kuriimu. Ice-cream.—*Bisuketto.* Biscuits.—*Jamu.* Jam.—*Pan.* Bread.—*Biiru.*
 Beer.—*Shampin.* Champagne.—*Ramune.* Lemonade.—*Jinjimbiya.* Gingerbeer.—*Miruku.*
 Milk.—*Soppu.* Soup.—*Shichū.* Stew.—*Omuretsu.* Omelet.

Merinsu. Mousseline de laine.—*Furanneru.* Flannel.—*Chokki.* Waistcoat.—*Zubon.*
 Trowsers. These last two perhaps from the Dutch.—*Shatsu.* Shirt.—*Kara.* Collar.—*Kafusu.*
 Cuffs.—*Botan.* Button.—*Rinneru.* Linnen.—*Nekutai.* Necktie.

Semento. Cement.—*Rampu.* Lamp.—*Matchi.* Match.—*Penki.* Paint.—*Burikki* or *buriki*
 (from Dutch “blik”). Tin-plate.—*Sutēshon.* Station.—*Hoteru.* Hotel.—*Piyano.* Piano.—
Orugan. Organ.—*Pisutoru.* Pistol.—*Dainamaito.* Dynamite.—*Naifu.* Knife.—*Hoko.*
 Fork.—*Supon.* Spoon.—*Tēburu.* Table.—*Koppu* (from “cup”). A tumbler.—*Garasu.*
 Glass.—*Paipu* (from “pipe”). A cigarette-holder.—*Nikkeru.* Nickel.—*Purachina.* Platina.
 —*Dokutoru.* Doctor.—*Bakuteriya.* Bacteria.

Napoleon. Washington. (Commodore) Perry.* Caesar. (Herbert) Spencer. Franklin.
 Darwin. Goethe. Bismarck. Gladstone. Victor Hugo. Lincoln. Mahomet. Miss Smith.
 Mrs. Williams.

Wales. Melbourne. Chicago. Cuba. Manila. Sydney. Calcutta. Brussels. Califor-
 nia. Trafalgar. Scandinavia.

* The Japanese transliteration *Peruri* comes from an attempt, in early days, to conform as closely as possible to the spelling, rather than to the pronunciation which was then not actually known. Other instances of such a tendency might be quoted. Of course *Peri* would better render the real pronunciation of the name.

CHARACTERS AND KATAKANA MIXED.

へボン和英字典。タイムス新
 聞。ウエブストル大字典。スミ
 ス氏富國論。ロイテル電報。菓
 子パン。食パン。恵比壽ビ
 ル。富士屋ホテル。大坂アルカ
 リ株式會社。ペンキ塗師。ステ
 ーション前。ホノル、港。テー
 ムス河。メキシコ灣。ヒマラヤ
 山。バルカン半島。サハラ沙
 漠。ナイヤガラ瀑布。ジブラル
 タル海峡。ストライキ(同盟罷
 工)。シヨール(肩掛)。テーブル
 掛。セル地。メリヤス製造。ペ
 ン軸。インキ壺。ガラス窓。

Hebon WA-EI JITEN. Hepburn's Japanese-English Dictionary.—*Taimusu SHIMBUN.* The "Times" newspaper.—*Uebusutoru DAI-JITEN.* Webster's "Unabridged Dictionary."—*Sumisu SHI* "FUKOKU RON." (Adam) Smith's "Wealth of Nations."—*Roiteru DEMPŌ.* Reuter's telegrams.—*KWA-SHI-pan.* Fancy bread or small cakes.—*SHOKU-pan.* (Plain) bread.—*EBISU Biiru.* Ebisu Beer.—*FUJI-ya Hoteru.* The Fujiya Hotel.—*Ōsaka Arukari Kabu-SHIKI GWAISHA.* The Ōsaka Alkali Joint Stock Company.—*Penki nuri-SHI.* Painter (of houses, etc.). *Sutēshon-mae.* At the station.

Honoruru-KŌ. The port of Honolulu.—**Tēmusu-gawa.* The river Thames.—*Mekishiko-WAN.* The gulf of Mexico.—*Himaraya-SAN.* The Himalayas.—*Barukan HANTŌ.* The Balkan peninsula.—*Sawara SABAKU.* The Sahara [desert].—*Naiyagara BAKUFU.* The falls of Niagara.—*Jiburarutaru KAIKYŌ.* The straits of Gibraltar.

Sutoraiiki (DŌMEI HIKŌ). A strike.—*Shōru (kata-kake).* A shawl.—*Tēburu-kake.* A tablecloth.—*Seru-JI.* Serge.—*Meriyasu SEIZŌ.* Manufacture of knitted goods.—*Pen-JIKU.* A penholder.—*Inki-tsubo.* An inkstand.—*Garasu-mado.* Glass windows.

* Apparently so transliterated through ignorance that the *a* of "Thames" is short. Similarly *Sawara* for "Sahara," as *h* tends to pass into *w* in the middle of Japanese words.

TELEGRAMS.

Though neither book-printers nor letter-writers ever employ the *Katakana* for more than single words, there is one class of documents—highly important in modern life—in which, by official fiat, resort must be had to it, viz. telegrams. The names and addresses may, it is true, be in Chinese characters (for the order to flank these with *Katakana* is not strictly insisted on); but the body of the telegram must be in *Katakana* only. Note that each *Nigori*'ed syllable counts double, and that a space should be left blank after it to facilitate the counting. The following specimens will serve the double purpose of a *Katakana* reading lesson, and a lesson in the composition of Japanese telegrams. It will be noticed that the style is mostly Colloquial, besides being compressed for the sake of brevity. A single message (一音信 ICHI-ONSHIN) consists of ten *Kana* characters or numerals, addresses being free. The first is given in a fac-simile of the official telegraph form. It may be noticed that all the characters occurring in this form should already be familiar to the student, with the exception of 貼 扱 認 and 注,—Nos. 1237–40.

Hearing that telegrams are sent in *Kana*, and naturally assuming that such would not continue to be sent year after year in ever-increasing thousands if the recipients did not understand them, a foreigner might be led to ask why all written and printed documents should not be clothed in the same simple form. The answer is that the *Kana* is by no means the most convenient vehicle either for writing telegrams or for reading them, but only the most convenient vehicle for telegraphing them. The mechanical difficulties in the way of wiring the “Mixed Script” are enormous. Otherwise it would certainly be preferred; for the present system entails frequent error and difficulty of comprehension, especially in long messages and in those containing many Chinese words. It is thus seen how “circumstances alter cases.” In China itself, where no alphabet or syllabary of any kind exists, a code has been evolved whereby all the characters in current use, to the number of several thousands, are fitted with figures, which latter are sent by wire and re-translated into the corresponding characters at the other end. It is a cumbrous system, and the Japanese have preferred to retain their own, which was devised for them by foreign experts in imitation of that employed in Europe; but it does not suit their language nearly as well as ours does our Western tongues. It is merely the best make-shift which unfavourable circumstances happen to allow of. The student himself, by the time he has got thus far on his way, will probably see the case as here stated. It is to the beginner,—more still to the outsider absolutely ignorant of local conditions,—that the attitude of the Japanese towards their written system appears unreasonable. But the real unreasonableness is on the side of him who undertakes to argue about any technical subject with which he lacks practical acquaintance.

電報報信紙

電報認方注意

受信人及發信人の宿所氏名は必ず片假名又は片假名にて本文中の數字は片假名と分別し易き様大書すべし

郵便切手貼付ノ場所									
第									
月									
時									
着									
送信時									
送取者									
報局號日分字局分									
電報料									
受信人									
日光									
カナヤホテル									
東京									
赤坂臺町二番地									
ブラウン									
發信人									
手數料									
一									
二									
三									
四									
五									
六									
七									
八									
九									
十									
廿									
卅									
十四									
十五									
十六									
十七									

TRANSLITERATION AND TRANSLATION OF THE OFFICIAL
TELEGRAPH FORM.*

DEMPŌ RAISHINSHI.

(TELEGRAPH FORM.)

YŪBIN-*gitte* CHŌFU *no basho*. (Place for sticking postage stamps.)

HŌ. ([Class of] telegram, i. e. whether official or private.)

KYOKU. (Office [of origin, i. e. whence sent].)

DAI...GŌ (Number).

GWAPPi. (Date.)

Uke-*tsuke* GO...JI...FUN. (Received [at such an] hour [A. or P.] M., [so many] minutes.)

JI. ([Number of] letters.)

CHAKU...KYOKU. (Delivery station.)

SŌSHIN GO...JI...FUN. (Time sent.)

SŌSHIN *tori-atsukai*-SHA. (Operator by whom transmitted.)

DEMPŌ-RYŌ. (Charge for the telegram.)

TesŪ-RYŌ. (Fee.)

JUSHIN-NIN. (Addressee.)

HASSHIN-NIN. (Sender.)

SHITEI. (Indication,—as to whether the telegram be urgent, to be forwarded by post, etc.)

KIJI. (Remarks.)

DEMPŌ *shitatame-kata* CHŪI. JUSHIN-NIN *oyobi* HASSHIN-NIN *no* SHUKUSHO SHIMEI *wa*, *kanarazu Katakana mata wa Katakana nite* HONJI *ni furigana wo tsuke, shitatamu-beshi*. HOMMON-CHŪ *no sūji wa*, *Katakana to* FUMBETSU *shi-yasuki yō* TAISHO *su-beshi*. (Directions to be borne in mind when writing out telegrams. The addresses and names of both sender and addressee must either be written in *Katakana*, or else *Katakana* must be placed at the side of the original Chinese characters. Numerals occurring in the text must be written large, so as to be easily distinguishable from the *Katakana* letters.)

JUSHIN-NIN. NIKKŌ *Kana-ya* Hoteru.

HASSHIN-NIN. TŌKYŌ *Akasaka* DAI-*machi*, NI-BANCHI, *Buraun*.

Asu yuku heya aru ka HENJI *matsu*.

* A much freer official translation will be found in the form used for sending telegrams in English. Or rather, as in so many other cases, the English is the real original, while the so-called Japanese original is a translation partially altered to suit local needs.

To the Kana-ya Hotel, Nikkō.

From Brown, 2 Akasaka Daimachi, Tōkyō.

Going to-morrow have you room await reply.

テ	イ	カ	コ	シ	五	キ	ア	キ	キ	ケ	ア	ア	ケ	ア	キ	ス
ガ	ウ	イ	ト	ヨ	○	キ	ス	シ	ウ	フ	ス	ス	サ	ス	ウ	グ
ミ	ビ	ク	ワ	ウ	エ	ヤ	ア	ヤ	ヨ	ビ	カ	ゴ	タ	ヤ	ビ	キ
オ	ン	ワ	ル	チ	ン	ウ	サ	ト	ウ	ヤ	ヘル	三	ツ	ス	ヤ	タ
ク	ア	イ	井		デ	エ	ユ	マ	ス	ウ	ル	ジ	バ	ミ	ウ	レ
リ	ル	ヲ	サ		ン	ン	ク	ル	グ	キ		ハ	ン	ク	ス	
ト	ナ	シ	イ		シ	イ	マ	カ	カ	ユ		マ	一	ル	グ	
メ	ラ	ユ	ア		ン	ン	テ	ヘ	ヘ	カ		チ	一	ニ	オイ	
ル	セ	ク	ト		カ	井		レ	レ	レ		ヤ	ジ	オ	イ	
	ン	ス			ハ	サ		ヌ	ヌ			ク	キ	ヨ	デ	
	ダ				セ	イ							タ	バ	ヲ	
	イ				ヨ	ア							ク	ズ	マ	
	ヘ				コ	ト									ツ	
	オ				セ	ヨ										
	ク					リ										
	レ															

Sugu kitare.—Come immediately.

KYŪBYŌ sugu oide wo matsu.—Sudden illness please come immediately.

Asu yasumi kuru ni oyobazu.—Holiday to-morrow you need not come.

Kesa tatsu BAN JŪ-ICHI-JI KITAKU.—Starting this morning reach home eleven evening.
 (Notice “eleven” written 二 i. e. 11, instead of 十; similarly 五 below instead of 卒.
 This semi-European method of writing the numerals is obligatory in telegrams, and is also
 now much employed in book-keeping. It will probably end by superseding the old native
 method altogether.)

Asu GO SAN-JI Hama CHAKU.—Arriving Yokohama to-morrow three afternoon.

Asu kaeru.—Returning to-morrow.

Kyō BYŌKI yukarenu.—Ill cannot go to-day.

KYŪYŌ sugu kaere.—Urgent business return instantly.

KISHA tomaru kaerenu.—Railway interrupted cannot return.

Asu asa yuku mate.—Going to-morrow morning wait.

KIKYŌ EN-IN ISAI ato yori.—Return to Tōkyō delayed details follow.

GO-JŪ-EN DENSHIN-kawase yokose.—Send fifty dollars telegraph order.

SHŌCHI.—Accept.

Kotowaru ISAI ato.—Decline details follow.

KAIKWAI wo SHUKU su.—Congratulation on establishment of society.

YŪBIN aru nara SENDAI ye okure.—Send any letters to Sendai.

Tegami okuri tomeru.—Keep my letters.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1107. 薩 SATSU, has no meaning, but only a phonetic use, especially in the word (1108) 菩薩 “a Bodhisatva” or Buddhist saint. 菩 was originally the *bo* or *pepul*, the sacred tree of the Buddhists. Japan is still Buddhist enough to make the word BOSATSU a necessary one for the student to memorise.—1109. 濃 NŌ or *koi*, “thick” (as liquids), “dark” (as colours). Learn in this context its *tsukuri* (1110) 農 “agriculture,” which has the same sound NŌ.—1111. 武 BU, “military” (from “stopping” and “spear,” i. e. “stopping fighting,”—the military evolution most congenial to the Chinese mind!), as in 武士 BUSHI, “a warrior.”—1112. 駿 SHUN or *hayai*, “swift.”—1113. 河 *kawa*, “a river,”—properly a big one, small rivers being 川; but the Japanese rarely attempt any such distinction.—1114. 鴨 “wild-duck.”—1115. 蘭 RAN, “an orchid,” also used phonetically for RAN (*Oranda*), “Holland,” “Dutch.”—1116. 蟬 *semi*, “a cicada.”—1117. 乎 here the postposition *wo*, but more often used for the interrogative *ka?* or *ya?*—Observe that 社 SHA is sometimes read *koso*.—1118. 旱 KAN or *hideri*, “drought.”—1119. 爾 *nanji*, “thou;” also *shikari*, “just so.”—The character 敝 HEI in the text is less used than its homonym and synonym (1120.) 弊 HEI or *yabureru*, “to be torn,” “vile,” hence “my,” “our,” as in 弊社 “our firm.”—1121. 波 HA or *nami*, “waves.”—1122. 禮 REI, “propriety,” “ceremony.”—1123. 騰 TŌ or *noboru*, “to ascend.”—1124. 佐 SA or *tasukeru*, “to assist.”—1125. 藝 GEI, “an art” or “accomplishment.”—1126. 伎 KI or GI, “skill,” “ability,” used in the common word 歌舞伎 KABUKI, “a theatrical performance,” lit. “skill in singing and dancing.”—1127. 舞 BU or *mau*, “to dance,” is our No. 1127.—1128. 奈 used phonetically for the sound *na*; less often read *ikan?* “how?”—1129. 惠 KEI or E (for WE) or *megumi*, “kindness.”—1130. 呂 RO, originally a picture of the spinal vertebræ, but mostly used phonetically, as in 風呂 FURO, “bath” (*ū* is short here, though long in 風 FŪ, “wind,” used alone).—1131. 盤 HAN or BAN, “a platter” or “plate,” as in 石盤 SEKIBAN, “a slate.”—1132. 尔 NI, used in Japan only as a contraction of (No 1119) 爾.—1133. 丹 TAN, “the colour of vermilion,” read *ni* in old Japanese, whence its phonetic force. The dot denotes

a fragment of the vermilion cinnabar inside 井 the "well" or "pit," whence it is dug out.—1134. 邊 HEN or *hotori*, "side," "place."—1135. 奴 DO (NU) or *yakko*, "slave." Learn it together with (975) 怒 "anger" (the "heart" a "slave" to its passion).—1136. 流 RYŪ or *nagareru*, "to flow."—1137. 連 REN or *tsuranaru*, "to be in row" (like a file of "carriages" in "motion"). Remember at the same time (1138) 蓮 REN or *hasu*, "lotus."—1139. 曾 *katsute*, "formerly," "ever," "never;" used for the syllable so in several proper names.—1140. 楚 so, "thorny," also the name of an ancient Chinese kingdom.—1141. 徒 (from "step" and "walk"), TO or *kachi*, "afoot;" hence TO means also "follower," "disciple," as in 生徒 SEITO; it is also read *itazura ni*, "vainly."—1142. 津 *tsu*, "a port" or "mart."—1143. 祢 (properly 補, but often thus abbreviated), used phonetically for the sound *ne* in 禰宜 *negi*, a Shintō priest.—1144. 那 NA or *nanzo*? "what?"—1145. 羅 RA, properly "a bird-net," but chiefly used as a phonetic sign. This character, though it may look complicated, is easily remembered by its three component parts, "net," "silk," and "bird."—Do not trouble about 牟.—1146. 于 *ni*, "in;" *koko ni oite*, "hereupon,"—a synonym of (65) 於. Do not confound it with (727) 干 KAN, whose last stroke is not jerked upward.—1147. 滿 MAN or *michiru*, "to be full."—1148. 个 KO, a synonym of 個 (270), originally depicting the last three leaves on a twig of bamboo, but now used only phonetically for the sound *ko* or *ka*. The Katakana letter ケ *ke* comes from it.—1149. 希 KI or *koi-negau*, "to hope;" sometimes read *mare*, "seldom;" but this is more often written (1150) 稀.—1151. 富 FU or *tomi*, "riches."—1152. 江 *e*, in China "a river," e. g. 楊子江 the Yang-tsze-kiang; but in Japan "an inlet."—1153. 揚 YŌ or *ageru*, "to raise."—1154. 阿 A, used as a phonetic sign.—1155. 喜 KI or *yorokobu*, "to rejoice."—1156. 慧 KEI or *e*, "ingenious,"—the *e* of 智慧 CHIE, "wisdom." Do not confound it with (No. 1129) 惠 "kindness."—1157. 飛 HI or *tobu*, "to fly." One may still trace in it something of the original form, which depicted a bird flying.—1158. 茂 MO or *shigeru*, "luxuriant," as foliage.—Do not trouble about 无.—1159. 戀 REN or *koi*, "love." For approximation both in shape and sound, compare this character with (No. 373) 變 HEN, "change;" 1160 蠻 BAN, "barbarian;" 1161 彎 WAN, "drawing or bending a bow;" and 1162 灣 WAN, "a bay" (whose shape recalls a bent bow). Characters 1159–62 are often abbreviated to 恋 蛮 弯 湾 respectively.—1163. 藍 RAN or *ai*, "indigo." Herewith compare (1164) 覽 RAN, "to look," as in 御覽 GORAN, "your looking;" also 1165 艦 KAN, "a war-vessel," as in 軍艦 GUNKAN.—1166. 縫 HŌ or *nuu*, "to sew."—1167. 乾 KAN or *kawaku*, "to dry;" read KEN in the compound 乾坤 (1168), KEN-KON, "heaven and earth."—1169. 熱 NETSU, "fever," or *atsui*, "hot." *Atataakai*, "warm," is (1170) 暖 DAN.—1171. 藤 TŌ or *fuji*, "the wistaria."—1172. 寶 HŌ or *takara*, "a treasure." Notice how 玉 "a gem," 缶 "a vase," and 貝 "a [precious] shell," "enter into its construction, and how they are

placed under 𡩿, "a shelter," as a "treasure" should be.—1173. 邦 *hō* or *kuni*, "a country," synonymous with 國 (No. 282).—1174. 逢 *au*, "to meet." Learn it with (1166) 縫 *nuu*, "to sew," as "sewing" makes the different bits of cloth "meet" by means of "thread."—1175. 朋 *hō*, "a friend," as in 朋友 *hōyū*, "a friend." 朋 does not really come from two moons, as might be thought. It comes from two phenixes, that bird being the symbol of friendship, perhaps because a true friend is a thing almost as rare as a phenix. "Phenix," Jap. *hō-ō*, is written (1176-7) 鳳凰 the former being properly the male, the latter the female bird. A good *memoria technica* for 鳳 is to dissect it into 凡 "all," 鳥 "bird," because the phenix is the chief of all birds; but in reality the character is pictorial, the original shape having been 𡩿, which depicted a bird having a mass of splendid tail-feathers; 凰 may be remembered as the "emperor" 皇 (or rather "empress") of birds.—1178. 乏 *bō* or *toboshii*, "poor."—1179. 紅 *kō* or *kurenai*, "red;" also *beni*, "rouge."—1180. 弘 *kō* or *hiromeru*, "to spread abroad," as in the name of the great apostle of Jap. Buddhism, KŌBŌ DAISHI, 弘法大師 lit. "the great teacher who spread the law."—1181. 黃 *kō*, *ō*, or *ki-iro*, "yellow."—1182. 徵 *chō* or *mesu*, "to summon," as in 徵兵 *chōhei*, "levying troops," "conscription."—1183. 兆 *chō* or *kizashi*, "an omen." The original form 𠂔 represents the lines on a tortoise-shell when scorched, as in the ceremonies of ancient Chinese divination.—1184. 牒 *chō* or *fuda*, "a tablet," "a record." Compare for form and rhyme (No. 627) 葉 *yō* or *ha*, "a leaf."—1185. 疊 *tatami*, "a mat." Its Chinese sound *jō* is used to compute the size of rooms.—1186. 櫻 *sakura*, "the cherry-tree,"—whose double blossoms are "treasures," but as delicate as a "woman."—1187. 婆 *ba* or *baba*, "an old woman."—1188. 嫁 *yome*, "a bride" (appropriately composed of "woman" and "house").—1189. 婿 *muko*, "a son-in-law," "a bridegroom."—1190. 蔽 *hei* or *kakusu*, "to hide;" conf. No. 1120.—1191. 娘 *musume*, "a girl," specifically "daughter;" conf. (No. 878) 郎 "a man." Another form of this character is 嬢, which has an honorific tinge, signifying rather a "young lady," and which can therefore not be applied to one's own daughter.—1192. 緣 *en*, "connection," "affinity." Do not confound it with (1193) 綠 *ryoku* or *midori*, "green." The lower part of the former's *tsukuri* appropriately suggests the idea of "house," or "family," while the corresponding part of the latter suggests the colour of "water."—1194. 結 *ketsu* or *musubu*, "to tie;" also *yu*, "to bind" (as the hair).—1195. 納 *nō* or *osameru*, "to pay in" (as taxes).—1196. 貰 *morau*, "to receive" (as if receiving a "world" of "wealth").—1197-8. 媒 *bai* and 妁 *shaku* both mean *nakōdo*, "a go-between for marriages."—1199-1200. 迷 *mei* or *mayou*, and 惑 *waku* or *madou*, both denote "perplexity." 惑 is appropriately formed of "heart" and "perhaps" (indicating doubt); 迷 is founded on the phonetic 米.—1201. 旦 *tan* or *ashita*, "morning" (the "sun" above the "line" of the horizon): 一旦 *it-tan*, "once."—1202-3. 約束 *yakusoku*, "an agreement," both characters meaning "to bind."—1204.

廉 *kado*, "a corner," hence "an item," hence "cheap."—1205. 破 *HA* or *yaburu*, "to break."—1206. 詐 *itsuwari*, "a lie," "fraud."—

(Characters suggested by the poems here given in *Hiragana*). 1207. 句 *KU*, "a line of poetry" "a phrase."—1208. 鶯 *uguisu*, "the nightingale."—1209. 涙 *namida*, "tears."—

1210. 誰 *tare?* "who?"—1211. 野 *no*, "a moor."—1212. 霞 *kasumi*, "mist," "haze."—

1213. 奥 *OKU*, "innermost recesses."—1214. 咲 *saku*, "to blossom."—1215. 遇 *au*, "to meet," "to meet with." 不遇 *FUGŪ* means "unlucky." Observe how many characters

there are in common use for *au*, "to meet," 合, 會, 逢, 遇. Yet another is (1216)

遭 *sō*. The compound 遭遇 *sōgū* often occurs.—1217. 任, *NINZURU* "to appoint;" also *makaseru*, "to commit to the will of."—1218. 唇 *kuchibiru*, "the lips."—1219. 池

ike, "a pond"—1220. 蛙 *kawazu*, "a frog."—1221. (砂)糖 *SATŌ*, "sugar." Remember at the same time its phonetic (1222) 唐 the *Tō* or "T'ang" dynasty of China,

also read *Morokoshi* and *Kara* to denote China itself. This is the *tō* of 唐人 *TŌJIN*, a

contemptuous word for "foreigner."—1223. 俱 *tomo ni*, "together."—1224. 株 *kabu*, "a

tree stump," hence "stocks" or "shares."—1225. 式 *SHIKI*, "a rule," "a ceremony."—

1226. 塗 *nuru*, "to smear."—1227. 港 *kō* or *minato*, "a harbour."—1228. 瀑 *BAKU*

or *taki*, "a large waterfall" or "cataract."—(1229) 瀧 *taki* is a very common synonym.

Notice the phonetic 龍 "dragon:"—dragons are always connected with water in Far-Eastern

folklore.—1230. 峽 *KYŌ*, "a strait;" compare (1231) 狹 *semai* or *KYŌ*, "narrow."—1232.

沙 *SA* or *sunā*, "sand," interchanged with (No. 597), 砂. The Radical of this latter shows the

material of which the sand consists, the Radical of the former shows the water in which sandbanks

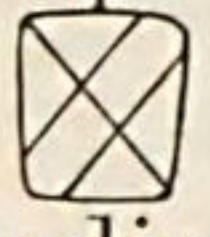
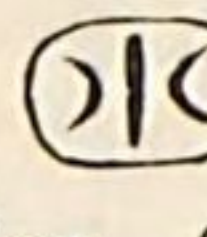
are so often found. 沙 is read *SHA* in 沙門 *SHAMON*, a Buddhist priest" (a corruption of

Sanskrit "sramana.")—1233. 盟 *MEI* or *chikau*, "to swear."—1234. 肩 *kata*, "the shoul-

der" (which resembles "a door" hung over the "flesh," 月 being here, as usually, *NIKU-zuki*,

"flesh," not *tsuki*, "moon").—1235. 軸 *JIKU*, an "axle" (that which a "carriage" "relies

on"), "pivot," "roller," "handle."—1236. 窗 or 窓 *mado*, "a window." The ancient

form  or , afterwards altered to , was a representation of a sky-light, to which

the Radical for "hole" has been added in order to determine the sense more exactly.

Primitive windows closely recalling the ancient picture may still be seen in Japanese huts.—

1237. 貼 *CHŌ*, "pasting" or "sticking" "(a stamp, etc.).—1238. 扱 *atsukau*, "to manage."

—1239. 認 *NIN* or *mi-tomeru* "to recognise;" also often *shitatameru*, "to write."—1240.

注 *sosogu*, "to pour;" hence 注意 *CHŪ-I*, "to pay attention" (as we say "to pour

over" a book, etc.).

1156 慧	1146 于	1137 連	1127 舞	1117 乎	1107 薩
1157 飛	1147 滿	1138 蓮	1128 奈	1118 旱	1108 菩
1158 茂	1148 个	1139 曾	1129 惠	1119 爾	1109 濃
	1149 希	1140 楚	1130 呂	1120 弊	1110 農
	1150 稀	1141 徒	1131 盤	1121 波	1111 武
	1151 富	1142 津	1132 尔	1122 禮	1112 駿
	1152 江	1143 祢	1133 丹	1123 騰	1113 河
	1153 揚	1143 禰	1134 邊	1124 佐	1114 鴨
	1154 阿	1144 那	1135 奴	1125 藝	1115 蘭
	1155 喜	1145 羅	1136 流	1126 伎	1116 蟬

1206 詐	1196 貫	1187 婆	1179 紅	1169 熱	1159 戀
1207 句	1197 媒	1188 嫁	1180 弘	1170 暖	1160 蠻
1208 鶯	1198 妁	1189 婿	1181 黃	1171 藤	1161 彎
1209 淚	1199 迷	1190 蔽	1182 徵	1172 寶	1162 灣
1210 誰	1200 惑	1191 娘	1183 兆	1173 邦	1163 藍
1211 野	1201 且	1191 孃	1184 牒	1174 逢	1164 覽
1212 霞	1202 約	1192 緣	1185 疊	1175 朋	1165 艦
1213 奧	1203 束	1193 綠	1186 櫻	1176 鳳	1166 縫
1214 咲	1204 廉	1194 結		1177 凰	1167 乾
1215 遇	1205 破	1195 納		1178 乏	1168 坤

		1240 注	1231 狹	1221 糖	1216 遭
			1232 沙	1222 唐	1217 任
			1233 盟	1223 俱	1218 唇
			1234 肩	1224 株	1219 池
			1235 軸	1225 式	1220 蛙
			1236 窗	1226 塗	
			1236 窓	1227 港	
			1237 貼	1228 瀑	
			1238 扱	1229 瀧	
			1239 認	1230 峽	

EIGHTH SECTION.

—
PROPER NAMES.

地 名 人 名 の 事

EIGHTH SECTION.

PROPER NAMES.

Though numbers of proper names have occurred incidentally in the previous Sections notably on pp. 46 and 98-9, both interest and usefulness may be served by gathering together in one place the chief facts relating to that species of word. Several Chinese characters needing to be memorised will also naturally come to the fore in this connection.

PLACE-NAMES.

Class I includes such names as

長崎 *Nagasaki*
“long cape”

湯本 *Yumoto*
“hot water origin”
i.e. “thermal spring”

御嶽 *Ontake*
“august peak”

輕井澤 *Karuizawa*
“light well swamp”

廣島 *Hiroshima*
“broad island”

落合 *Ochiai*
“flowing and meeting,”
i. e. “a confluence of streams”

早川 *Hayakawa*
“swift river”

芝 *Shiba*
“turf”

宮島 *Miyajima*
“temple island”

住吉 *Sumiyoshi*
“pleasant to dwell in”

四日市 *Yokkaichi*
“fair on the fourth day”

津 *Tsu*
“port” or “mart”

etc., etc., whose meaning is transparently clear, and the characters appropriate to the meaning. Such names are legion. Not a few belonging to this class are Chinese:

四國 *SHIKOKU*
“the four countries”

臺灣 *TAIWAN*
“terrace bay”

本郷 *HONGŌ*
“main village”

九州 *KYŪSHŪ*
“the nine provinces”

新宮 *SHINGŪ*
“new temple”

新田 *SHINDEN*
“new rice-fields, i. e.
“reclaimed land”

仙臺 *SENDAI*
“the genii’s terrace”

西郷 *SAIGŌ*
“western village”

東海道 *TŌKAIDŌ*
“eastern sea road”

琵琶湖

BIWA-KO
"lute lake"

盤梯山

BANDAI-SAN
"slate ladder mountain"

金花山

KINKWA-ZAN
"golden flower mountain"

Occasionally the same name is pronounced Japanese or Chinese fashion according to circumstances:—the 大山 of the province of Sagami is *Ōyama*; the 大山 of Hōki is DAISEN (SEN is "GO-ON," the more usual SAN is "KAN-ON;" see Sect XI). 猿橋 "monkey bridge," the name of a noted place on the Kōshū Kaidō, is pronounced indifferently *Saruhashi* or ENKYŌ.—We need scarcely remind the student who has got thus far how common such cases of double readings are in ordinary words (not place-names), e. g. 東北 TŌHOKU or *higashi-kita*; 往來 ŌRAI or *yuki-ki*, etc., etc., etc.

Some names are mixed Chinese and Japanese, as

築地

Tsukiji

"earth filled in"

} i. e. "reclaimed land," the quarter of Tōkyō so-called having formed
 } part of the bay as late as the middle of the seventeenth century.

福井

FUKU

"the well of prosperity"

御殿場

GOTEMBA

"site of august palace"

玄海灘

GENKAI-nada

"dark sea reach"

馬場

BABA or *BAMBA*
"horse place," i. e.
"race-course"

中仙道

NAKASENDŌ (仙 for
山) "central mountain
road"

天龍川

TENRYŪ-GAWA"river of the heavenly
dragon"

Some few include *Kana* signs, mostly ノ (*no*) or ケ (read not *ke* but *ga*), as in

宮ノ下

Miyanoshita

"below[of]the temple"

萩ノ濱

Oginohama

"the shore of reeds"

鶴ヶ岡

Tsuru-ga-oka

"the crane's mound"

駒ヶ嶽

Koma-ga-take

"pony's peak"

關ヶ原

Seki-ga-hara

"moor of the barrier"

四ッ谷

Yotsuya

"four valleys"

(谷, properly KOKU or *tani*, is read *ya* only in certain place-names. The ツ is often left unwritten in the last and similar instances.)

Class II. Names (mostly unintelligible and therefore) written phonetically, as

琴 金 名 木 伊 甲 土 加
比 古 香
平 羅 屋 曾 保 斐 佐 賀

Kaga, Tosa, Kai (properly *Ka-hi*), *Ikao* (*I-ka-ho*), *Kiso, Nagoya*, KOMPIRA (KON is the "Go-ON" pronunciation of 金 whose "KAN-ON" is KIN; the word is a transcription of the Sanskrit "Kumbhîra." *Kotohira*, the new so-

called native Japanese name of the same much-venerated shrine in Shikoku, with branches all over the country, is perhaps but a further corruption of the same original; in any case, the characters are merely phonetic.

The tendency to regard two characters as the normal number wherewith to write a name seems to have motivated the adoption of some phonetic transcriptions where a single ideograph would have done the work, as in the case of *Nara*, which may simply have been derived from *nara*, the "evergreen oak." An Imperial edict was actually issued in A. D. 713, enforcing the use of two characters in all names of provinces. It is in this way that the

紀 志 伊 摩 木 province of *Shima*—so called probably from its numerous islets or peninsulas—came to be written as in the margin. The province of *Ki*—so named from its forests—left off being written 木 and was written as if KI-I. *Ki-no-kuni-ya* is still a common name for inns and shops.

紀
伊
の
國
屋

Class III. Mixed transcriptions, that is part ideographic part phonetic, such as *Utsunomiya* and *Sata-saki* (where the last character must be read according to sense, the others according to sound), *Yokosuka* and *Uraga* (where the reverse plan has to be followed).

Class IV. Irregular transcriptions of various sorts, mostly a mixture of ideographic and approximate phonetic, some containing mutilated words, or words now obsolete:—

明 石 浪 華 *Akashi*, 明 being read *aka*, as if from *aku* or *akeru*, and 石 *ishi* being deprived of its initial *i*.

鹿 島 *Kashima*, as if *shika-shima*, the first syllable being dropped; but a "deer," now called *shika*, was called *ka* in ancient days, so that the irregularity is apparent only.

浪 華 *Naniwa* (*Ōsaka*), as if *nami-hana*, "wave-blossom." But the real derivation is believed to be *nami-haya*, "wave swift," in allusion to the rapid current near the local river's mouth.

柳 熱 鳥 井 津 海 取 *Tottori*, as if *tori* ("bird") *tori* ("taking").—*Atami*, as if *atataka-umi*.—*Yanaitsu*, as if *yanagi-i-tsu*.

笠置

Kasagi, as if *kasa-oki*,—"putting a straw hat."

博多

Hakata, as if HAKU-TA,—an irregular phonetic transcription.

浅間

Asama, (a mountain in Ise), as if *asa-kuma*, "morning bear." *Asama*, the well-known volcano in Shinshū, is written as if meaning "shallow space."

朝熊

神戸

Kōbe, from *kami*, "god," and *he*, an archaic word for "door."

愛宕

ATAGO, as if AI-TŌ; but the true derivation is from the Sanskrit.

竹生島

CHIKUBU-shima, "the island where bamboos grow," *fu* being an archaic reading of the verb 生 commonly read *umareru*, "to be born" (conf. *haeru* ハヘル "to grow").

出雲

Izumo, as if *izuru kumo*, which is interpreted as referring to an ancient ode preserved in the "KOJIKI," where "clouds issuing forth" are mentioned in connection with the deity Susa-no-o, the centre of whose cult is still at Kitsuki in the province of Izumo. But not improbably the name is of Aino origin, and the legend has grown out of it.

若狹

Wakasa, as if *waka-sema*. (Probably there is no contraction here in reality, as it would seem that *sa* was an archaic word for "narrow.")

春日

Kasuga. Perhaps the character 春 "spring" may here stand for *kasumi*, "the spring mists." *Ka* is an archaic word for "day," still preserved in *futsuka*, "two days;" *mikka*, "three days," etc.

神奈川

Kōzu, as if KOKU-FU-tsu, "country storehouse mart."—*Kanagawa*, as if *kami-na-gawa*, the *na* being phonetic merely, while the other two characters have their proper sense, though, to be sure, *kami* is docked of its second syllable.

All the above being well-known names, no Japanese with a tincture of education would ever mistake their reading. Less familiar ones are often misread, as "Yonehara" for MAIBARA, "Hiromae" for HIROSAKI. Sometimes one has to travel to a place before finding out how its name should be pronounced.

弘米前原

高野山

A few—a very few—place-names admit of two entirely different readings,—one according to the ON, or Chinese sound of the characters, the other according to the KUN, or Japanese translation. GANJU-SAN or *Iwate-yama*, a celebrated volcano in the north, supplies an instance. Sometimes the alternative, though not in genuine common use, is adopted, so to say, for fun or for elegance or for the needs of metre, as when scholars call *Arashi-yama* "RANZAN," or poets invent the reading "*Takano-yama*" where all the rest of the world says KŌYA-SAN.

嵐山

岩手山

Names of provinces, most of which are very ancient, are apt to be highly irregular. Here are the most important of those not already incidentally mentioned, with occasional explanations to impress them on the memory:—

近因備長日
江幡中門向

遠播備周豐
江摩後防前

尾大隱安豐
張和岐藝後

伊和美備讚
豆泉作前岐

和

江

海湖

毛

陸前

州

Hyūga (as if *hi-mukai*, “opposite to the sun,” in allusion to its geographical situation facing East).—BUZEN (BU is the “Go-ON” of 豐, more often read with its “KAN-ON” sound HŌ, or with the “KUN” *toyō*).—BUNGO (an epenthetic *n* inserted).—*Sanuki* (as if SAN-KI).—*Nagato* (門 read to as if 戶).—SUWŌ (as if SHŪ-HŌ).—*Aki* (as if AN-GEI).—BIZEN (regular); but BITCHŪ has an unexpected *t*, and BINGO an epenthetic *n*.—*Oki* (as if ON-KI).—*Mimasaka* (as if BI-SAKU).—*Inaba* (as if IM-BAN.)—*Harima* (as if HA-MA).—*Yamato* is specially curious, as the sound is entirely neglected in the writing, which latter is obtained by the use of 和 to represent *Wa*, a name anciently applied by the Japanese to themselves, with 大 prefixed for vainglory’s sake.—*Izumi* should be 泉 merely; but two characters being needed (*conf.* what was said above apropos the provinces of *Ki* and *Shima*), the auspicious character

陸安下上下上
奧房總總野野

was borrowed from the name of Yamato, and prefixed so as to satisfy the eye, though it is not sounded to the ear.—*Omi* comes from [*chika-tsu**-] *awa-umi*, “the nearer foam-sea;” *Tōtōmi* from *Tō-tsu-awa-umi*, “the distant foam-sea,” the reference being to Lake Biwa and to the Hamana Lagoon respectively; but *江* is not so appropriate as 海 or 湖 would have been.—*Owari* (as if *o-hari*).—*Izu*, written phonetically in “MAN-YŌ-gana.”—*Kōtsuke* stands for *kami-tsu-ke*, “the upper;” *Shimotsuke* is “the lower 毛 *ke*, lit. “hair,” probably referring to the cereals grown there. *Kazusa* and *Shimōsa* stand respectively for *kami-tsu-fusa* and *shimo-tsu-fusa*, lit. “the upper and the lower tassel.” These two provinces originally formed one under the name of *Fusa no kuni*, which is traced to the excellent quality of the hemp grown there.—*Awa* (as if AM-BŌ).—*Michinoku* (as if *michi-no-OKU*, the furthest recesses of the land); also read *Mutsu*, and now divided into 陸前 RIKUZEN, and two other provinces with names derived from the same original.

The character 州 SHŪ means “province,” and almost all the provinces have alternative designations obtained by its help. One of the characters of the name—in most cases the first—is taken with its normal Chinese pronunciation, and SHŪ is suffixed, the total result being thus either a mere shadow of the original sound, or something totally alien to it. For instance,

* *Tsu*, here and in other names, is an archaic particle equivalent to *no*, “of.”

<i>Aki</i>	安藝	becomes	GEISHŪ	藝州
<i>Kai</i>	甲斐	„	KŌSHŪ	甲州
<i>Kii</i>	紀伊	„	KISHŪ	紀州
<i>Kōtsuke</i>	上野	„	JŌSHŪ	上州
<i>Nagato</i>	長門	„	CHŌSHŪ	長州
<i>Ōmi</i>	近江	„	GŌSHŪ	江州
<i>Owari</i>	尾張	„	BISHŪ	尾州
<i>Sagami</i>	相模	„	SŌSHŪ	相州
<i>Shimotsuke</i>	下野	„	YASHŪ	野州
<i>Shinano</i>	信濃	„	SHINSHŪ	信州
<i>Tōtōmi</i>	遠江	„	ENSHŪ	遠州

Harima 播摩, whose alternative name 播州 should be HASHŪ, is called BANSHŪ, —probably a case of HYAKUSHŌ-*yomi*, arising from the fact that BAN is the reading of 番, a more familiar character (*conf.* p. 110). Usage has sanctioned the error. That 江州 should be read GŌSHŪ (rather than KŌSHŪ) is another irregularity; but in this department of Japanese reading and writing, lawlessness is almost the only law. Those provinces which go in trios, as BIZEN, BITCHŪ, BINGO, etc., do not commonly make use of their alternative names in SHŪ.

For the sake of brevity and elegance,—for nothing is so elegant in the Chinese style as terseness,—two names are often halved and then run into one. The process will be best understood from a few examples:—

京濱 KEI-HIN, i.e. “Tōkyō and Yokohama,” the second—because in this case more important, character of each of the two names 東京 “Tōkyō” and 橫濱 “Yokohama” being taken, and the other discarded. The characters chosen assume their Chinese sound, as HIN for *hama*; and KEI the “KAN-ON” reading of 京 is preferred to the corresponding “Go-ON” KYŌ.

The names of railway lines are constantly formed on this principle, as BU-SŌ for the line from *Musashi* 武(藏) into *Shimōsa* (下)總; BAN-TAN for that from *Harima* 播(摩) into *Tajima* 但(馬); HAN-KAI for that from *Ōsaka* (大)坂 to *Sakai* 堺. Such names spring entirely from the Chinese characters. Without them they could not exist, with them they are plain enough.

The following are representative examples of names of Shintō temples:—**TEMMA****N-GŪ**, i. e. “temple of Tenjin,” the god of calligraphy.—**HACHIMAN-GŪ**, “temple of the god of war” (**八幡** is also read *Yawata*, —for *ya-hata*, “eight flags”).—**Hakone GONGEN** (**權現** means an “avatar,” or more lit. “temporary manifestation,” the apostles of Ryōbu Shintō having taught that the aboriginal gods of Japan were avatars of various Buddhas; see “Murray’s Handbook for Japan,” Introduction, as also for the other gods here mentioned).—*Kanda DAIMYŌJIN*.—*Toyokawa Inari*.—**SHŌKONSHA**, lit. “spirit-beckoning temples” (those erected to the memory of loyal warriors are so called).

The following are Buddhist temple names:—**HONGWANJI**, i. e. “Temple of the Real Vow,” in allusion to the vow made by Amida that he would not accept Buddhahood, unless salvation were made attainable for all who should sincerely desire to be born into his kingdom, and should signify this their desire by invoking his name ten times.”—**ZENKŌJI**, i. e. “temple of the brilliancy of virtue.”—**KWANZEONJI**, i. e. “Temple [of the merciful divinity Kwanzon or Kwannon, who] considers the sounds of the world.”—**KŌYA-SAN**, “high moor mountain.”—**CHION-IN**, “temple of gratitude.”—Most Buddhist temples have three names,—one ending in **寺**, another in **院**, and a third in **山**, which last recalls the fact of the frequent choice of mountains for temple sites. Comparatively few names of this class are read Japanese fashion; but an instance is supplied by *Tsubosaka-dera*, which is so called from the name of the place where it stands.

The following are representative names of inns and shops:—

Yamato-ya (such names derived from provinces are very common, the shopman thus indicating his native locality).—**Shimizu-ya** (*shi* is an irregular reading of **清** **SEI** or *kiyoi*; it may indeed be but a corruption of **SEI**).—**Tokiwa-ya**, “evergreen house.” Some names of provinces are apt to be affected by special trades, as *Ise-ya* by pawnbrokers, *ECHIZEN-ya* by sock-makers.

The following are more difficult and for the most part more modern, the search after elegant Chinese expressions being the order of the day:—

KINKI-RŌ, “lofty house of the golden tortoise;” **SHŌSEN-KAKU**, “cabinet whither the genii are invited;” **TEICHŌ-KWAN**, “mansion where one listens to the tide;” **SEIYŌ-KEN**, “house of careful nourishment;” *Fuji-mi-TEI*, “pavilion whence Fuji is visible.”

喜望峯 地中海 太平洋 合衆國

For the majority of foreign place-names recourse is had to the *Katakana*, as shown on p. 208. But some of the most familiar have been fitted with Chinese characters. There are two ways of doing this. One—not much availed of—is to translate the name, as in the accompanying instances of GASSHŪ-KOKU, “the United States;” TAIHEI-YŌ, “the Pacific Ocean;” CHICHŪ-KAI, “the Mediterranean;” KIBŌ-HŌ, “the Cape of Good Hope.”

錫蘭 獨逸 加奈太 亞非利加 歐羅巴 (歐洲) 亞細亞
龍動 埃及 加奈陀 亞米利加
伯林 巴里 印度 加
紐育 羅馬 度 加 亞

The more usual plan is to write phonetically, with a greater or less adherence to the original:—YŌROPPA or ŌSHŪ, “Europe;” AJIYA, “Asia;” AFURIKA, “Africa;” “America;” “Canada;” INDO, “India;” DOITSU, “Germany” (“Deutschland”); EJIPUTO, “Egypt” (the characters AI-KYŪ make but a feeble approach to the sound); PARI, “Paris;” RŌMA, “Rome,” (that 羅 should serve for RŌ, not RA, is owing to modern Chinese influence); SEIRON, “Ceylon” (the characters 錫蘭 read SHAKU-RAN); “London” (the characters 龍動, chosen in China where they sound “lung-t’ung,” should properly be RYŪ-DŌ in Japanese); “Berlin” (the characters 伯林, chosen in China, should be HAKU-RIN in Japanese; “New York” (the characters 紐育 make CHŪ-IKU).

Contractions and other irregularities occur. Thus “San Francisco” is written SŌKŌ as in the margin, 扶桑 (‘Fusang’ in Chinese, FUSŌ in Japanese) being a Far-Eastern land of Chinese mythology, and 港 meaning “harbour.” “Australia” is called GŌSHŪ,—why does not appear, unless it be from the vague similarity of sound between “Au” and Gō. 浦港 for “Vladivostock” is a contraction of the longer phonetic form given in brackets (it would properly read *ura-shio-SHI-TOKU*).

南廣漢福香上天北京
京東口州港海津京

The following are a few modern Chinese place-names constantly met with, and usually pronounced *à la Chinoise*: “Peking,” “Tientsin,” “Shanghai,” “Hongkong,” “Foochow,” “Hankow,” “Canton,” “Nanking.” But most Chinese names, whether of places or persons, including all such as are ancient and historical, take the usual Japanese pronunciation of the characters.

Though the few explanations given in this Section are intended as practical helps merely, some of them may serve to adumbrate the importance of the study of place-names to Japanese philology and history. Our own monograph on “The Language, Mythology, and Geographical Nomenclature of Japan Viewed in the Light of Aino Studies” attempted, now many years ago, to lift one corner of the veil of this difficult subject; and it is our belief that some younger student might do valuable service in the same field. North-

eastern Japan, as far as a line drawn across country from Mount Fuji to the province of *Noto*, is indisputably littered with Aino names. But what of the South? What of Shikoku, for instance, all four of whose provinces—or three in any case—have names undecipherable in Japanese? Again in Kyūshū, what of such names as *Aso* 阿蘇 and *Sobo* 祖母 and *Satsuma* 薩摩 and a hundred more, all reaching back unchanged beyond the ken of history? What of the coast of the Sea of Japan, with its *Wakasa's*, its *Tajima's*, its *Inaba's*, its *Izumo's*,—to mention but a few of the most important names, all incomprehensible? A thorough sifting by some competent hand would surely throw light on the migration and early seats of the Japanese race or races, besides informing us of sundry other facts as interesting as unexpected. But the would-be investigator must arm himself with a thorough knowledge of archaic Japanese, to be gained from such books as the “MAN-YŌ-SHŪ” 萬葉集 and the “KOJIKI” 古事記, and also with a spirit of extreme critical caution. An instance will exemplify the necessity for the latter. Take NIKKŌ, a familiar name. Nothing can be founded on the characters 日光 NIKKŌ, lit. “sun’s splendour,” as they are but an arbitrary substitute for the earlier 二荒 NI-KŌ, lit. “two rough,” and were bestowed on the locality for the sake of greater elegance and good luck by Kōbō Daishi in the ninth century. Now NI-KŌ itself is but the Chinese reading of two characters (二荒 as just given), which were originally pronounced Japanese fashion *Futa-ara*, referring to two “rough spirits”—a class of Shintō deities belonging to the early mythology of that mountainous region.

This destructive criticism of the word NIKKŌ is certain. Not certain, but probable, is the denial of all etymological value to the orthography of such names as *Sakanashi* and *Yamanashi*, which are written as if signifying respectively “no hill” and “mountain pear-tree.” Judging from intrinsic probability and from the aspect of the localities, we believe *nashi* in both instances to stand for *n’ashi* (i. e. *no ashi*, 之足), so that *Sakanashi* would signify “the foot of the ascent,” and *Yamanashi* “the foot of the mountains.”

NAMES OF PEOPLE.

There exist a few surnames of a single Chinese character, and a few of three characters. The commonest are *Hara*, *Hayashi*, *Mori*, *Hori*, *Tsuji*, *Seki*; *Sakuma*, *Sasaki*, 長大佐佐堀原, 谷久々久辻林, 川保木間關森, *Ōkubo*, and *Hasegawa*. The student will notice that the first six—the single character names—are all transparently intelligible, whereas the others are in whole or in part phonetic transcripts of words whose meaning does not appear. There is a celebrated holy place in Yamato called *Hase* (anciently *Hatsuse*), written 長谷, whence the like-sounding surname is derived. Indeed, Japanese surnames may constantly be traced

back to geographical names. The utter want of connection between the characters and their reading in this special instance may perhaps be accounted for by regarding the name itself as a traditional one whose origin and signification had long been forgotten, while the characters would have been applied at a later date to describe the appearance of the locality, which is in fact a long and narrow valley.

Leaving exceptions aside, Japanese surnames consist each of two Chinese characters in an overwhelming majority of cases. Many of the commonest have already been put before the student incidentally, especially on pp. 46 and 98-9. Others not yet mentioned, but extremely common, are (in the order of the *I-ro-ha*, beginning with ㄥ and ending with ず):—

(守田)	柴田	淺野	小泉	松村	安田	大野	上田	土屋	田村	横山	岡本	橋本	石原	岩田
(關根)	廣瀨	佐野	小林	増田	前田	大澤	野口	津田	(田邨)	吉田	小澤	星野	飯田	岩崎
杉浦	樋口	菊地	青木	(益田)	丸山	栗原	太田	永田	武田	吉野	和田	本多	原田	市川
鈴木	森田	三浦	天野	福島	松平	山崎	大塚	村上	(竹田)	高橋	川島	富田	早川	池田

Iwata. Iwasaki. Ichikawa. Ikeda. Ishiwaru. Iida. Harada. Hayakawa. Hashimoto. Hoshino. ^{HONDA} Honda. Tomita. Okamoto. Ozawa. Wada. Kawashima. Yokoyama. Yoshida. Yoshino. Takahashi. Tamura. Takeda. Tsuchiya. Tsuda. Nagata. Murakami. Ueda. Noguchi. Ōta. Ōtsuka. Ono. Ōsawa. Kuribara. Yamazaki. Yasuda. Maeda. Maruyama. Matsudaira. Matsumura. Masuda. FUKUSHIMA. Koizumi. Kobayashi. Aoki. Amano. Asano. Sano. KIKUCHI. Miura. Shibata. Hirose. Higuchi. Morita. Sekine. Sugiura. Suzuki.

The names given in brackets are duplicates of those that immediately precede them. Thus 田村 and 田邨 are both read *Tamura*, and either alternative may be written at will. This liberty does not exist in the other cases. For instance, though 武田 and 竹田 are both pronounced *Takeda*, these two are considered different surnames, and are accordingly used by different families. A similar remark applies to the other pairs, 増田 and 益田 both read *Masuda*, 森田 and 守田 both

read *Morita*. That considerable liberty is taken in the matter of the *Nigori* need scarcely be mentioned; **大澤** for instance, here read by us *Ōsawa*, may be heard as *Ōzawa* from the lips of many speakers.

櫻井 荒井 今井
松井 (新井) 石井
(松居) 酒井 永井

Numbers of familiar surnames end in *i*, written with the character 井, as *Imai*, *Ishii*, *Nagai*, *Arai*, *Sakai*, *Sakurai*, *Matsui*.—Here both 荒井 and 新井 are read *Arai*, but the names belong to different families. For the reading of 新 as *ara* in this context, compare the words *arata* and *atarashii*.—松居 and 松井, both sounded *Matsui*, are separate surnames.

安藤 後藤 伊藤
佐藤 近藤 加藤
齋藤 遠藤 内藤

Surnames read Chinese fashion and ending in *tō* or *dō* are as familiar in Japan as “Dickson,” “Jackson,” and “Robinson” are in England, though their construction is far less clear; for why should 藤 “wistaria” have become such a favourite ending?—*Itō* (but some families write it 伊東), *Katō*, *Naitō*, *Gotō*, *Kondō*, *Endō*, *Andō*, *Satō*, *Saitō*. When 藤 occurs, not at the end, but at the beginning of a surname, it has its Japanese reading *fuji*, as in *Fujiwara*, *Fujita*, *Fujii*. On second thoughts, may not the prevalence of the ending 藤 *tō* in modern surnames have taken its origin in the ascendancy of the Fujiwara family during mediæval times? It is still customary for a pupil to be granted half (that is, one of the two characters composing) his teacher’s name.

藤 藤 藤
井 田 原

The following common names will appear more difficult, especially the first two, and most of all the first, in which writing and pronunciation part company altogether:—*Hattori*, *Watanabe*, *Kōno* (but some persons follow the character and read *Kawano*), *Kawai*, *Tanabe*, *Enomoto*.

榎田 河河 渡服
本 邊合 野邊 部

近 萬
衛 里
小路

A few aristocratic names end in *kōji*, written 小路 (*ko-michi*). *Madenokōji* supplies a familiar, but frightfully irregular example, as one would read it *BANRI-no-komichi* unless specially instructed. But our English “Cholmondeley,” “Marjoribanks,” and “Beauchamp” keep it in countenance. *KONOE* is another aristocratic name of difficult reading.

The following supply instances of surnames in which *no*, “of,” has to be mentally supplied between the two characters:—*Inoue*, *Takenouchi*, *Yamanouchi*, *Kinoshita*.

木山 竹井
下 内 内 上

A few surnames are written in MANYŌ-gana, as

仁芳佐加能
禮賀々茂勢

Nose, Kamo, Sasa, Haga, Nire (the last two irregular, as the natural pronunciation of the characters would be HŌGA and JINREI respectively).

A very few are read with the Chinese 音,—generally a sign that the families bearing them have descended from Chinamen in recent times, mostly interpreters at Nagasaki while Japan was still closed to the outer world. Examples are BAN, CHŌ. 伴長

吉小
川山倉

Some few admit of being read in two different ways. Such are *Kokura* or *Ogura*, *Koyama* or *Oyama*, *Yoshikawa* or *Kikawa*.

The personal, or as we should say “Christian,” names of men consist—from a learner’s point of view—of two classes, the comparatively easy and the extremely difficult.* Here are first some representative specimens of the easy class:—

總 左 衛 門	清 兵 衛	勘 藏	吉 助	兼 之	眞 七	素 六	甲 郎	常 二	周 郎	德 一	三 郎	太 郎
惣 右 衛 門	理 平	豐 造	榮 助	八 吉	元 八	彌 六	三 郎	謙 三	金 郎	源 郎	五 郎	次 郎

TARŌ. JIRŌ. SABURŌ. GORŌ. TOKUTARŌ. GEN-ICHIRŌ. SHŪICHI. KINJIRŌ. *Tsunejirō*. KENZABURŌ. KASHIRŌ. *Michizō*. SOROKU. YAROKU. SHINSHICHI. GEMPACHI. *Kanekichi*. YASOKICHI. KICHINOSUKE. *Eisuke*. KANZŌ. *Toyozō*. SEIBEI. RIHEI. SŌZAEMON. SŌEMON.

Notice the use of 郎 “a man” (but some write 良), in names denoting the “eldest,” “next,” “third,” etc., son. The high numbers, however, are not used with much exactness; and it will rarely happen, for instance, that a 十郎 JŪRŌ is really a tenth son, or a 元八 GEMPACHI an eighth:—some other consideration has prevailed. SABURŌ 三郎 of course stands for SANRŌ. The numerous names in 助 *suke*, “helper;” 兵衛 *hei*, “military guard;”

* A précis of the difficult subject of Japanese names will be found in “*Things Japanese*.” The student will clear his ideas considerably by perusing it in connection with the present Section.

and 衛門 EMON, "guarding the gate," preserve for us an echo of mediæval times, when all Japan was a camp, or rather many camps, being rent with civil strife. Observe the final zō written in three ways, 藏造 and 三, in which last the sound zō is a corruption of SAN. Observe too that the character 右 in SŌEMON, the last name given, is not read at all in such contexts, but stands there merely for the eye.

Here are a few specimens of the difficult class, — difficult not because the characters employed are rare, but because unusual readings are often given to them when thus borrowed to form personal names:—

清。享。正。恭。治。重。顯。
隆。時。房。信。家。
密。保。定。克。一。博。宗。
男。己。正。文。孝。
毅。巖。秀。友。道。義。行。
雄。幸。明。則。親。
貢。靖。信。國。祐。義。資。
夫。臣。貞。胤。範。

Aki-ie. Munetaka. Yukichika. Sukenori. Shigenobu. Hirobumi. Yoshinori. Yoshitane. Harufusa. Kazumasa. Michiaki. Sukesada. Yasutoki. Katsumi. Tomoyuki. Kuniomi. Masataka. Sadao. Hideo. Nobuo. Tōru. Tamotsu. Iwao. Yasushi. Kiyoshi. Hisoka. Tsuyoshi. Mitsugi.

We leave the student to ponder and sigh over this little collection, which is but a drop in the ocean. Let him take heart, however. Though he must know something about these personal names, he is advised not to exert himself overmuch to acquire them, for the simple reason that time and labour may be more profitably bestowed. They form an excrescence on the Japanese graphic system, and frequently puzzle even the natives themselves. A striking proof of

this was afforded on the occasion of the opening of the Diet in 1889. Among the resolutions passed on the very first day was one to the effect that the special readings of members' names should not be attended to, but that all should, for the business purposes of the assembly be

sounded with the ordinary Chinese pronunciation of the characters composing them, for instance, 一正 not as *Kazumasa*, but as *ISSEI*; 毅 not *Tsuyoshi*, but *KI*, etc. A thing which the Japanese Diet itself thus stuck at, may well be deferred by the foreign student to some more convenient season.

A certain correspondence of meaning between the personal name and the surname is sometimes sought after. The cases given in the margin illustrate this:—
Shimizu Wataru, Mori RINTARŌ, SENGOKU Mitsugi, Ōyama Iwao, FUKUZUMI KUZŌ, Ishiyama TŌTARŌ.

石福大仙森清
山住
騰山石林水
太九太
郎藏巖貢郎渡

はる。みち。かね。さだ。きく。子。さく。子。

Women's personal names offer no difficulty, and are generally written in *Kana*, as here shown, thus *Haru*, *Michi*, *Kane*, *KIKU*, *Sada*, *Tsuyu*. The character 子 *ko*, "child," is often suffixed for the sake of elegance, as *KIKU-ko*.

The following names, chiefly historical, are among those most likely to be met with in reading. Take them one by one, and make your teacher tell you something about each. This will at the same time help you on in the Colloquial, besides opening out fresh vistas of interest:—

神武天皇。神功皇后。竹内宿禰。大日武尊。聖德太子。菅原道真。慈覺大師。紫式部。源賴朝。平清盛。常盤御前。源義經。武藏坊辨慶。熊谷直實。平敦盛。楠正成(楠公)。足利尊氏。赤染衛門。織田信長。豐臣秀吉。德川家康。伊達正宗。水戸黃門。井伊掃部頭。西鄉隆盛。弘法大師。小野小町。曾我兄弟。西行法師。千利休。一休和尚。左甚五郎。狩野元信。岩佐又兵衛。伊藤仁齋。新井白石。大石内藏之助。本居宣長。賴山陽。曲亭馬琴。葛飾北齋。

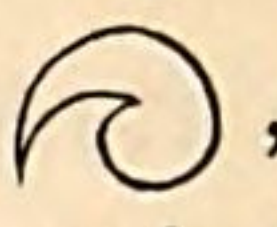
The Emperor JIMMU. The Empress JINGŌ. *Takenouchi no Sukune* (the Methuselah of Japan). *Yamato-take no Mikoto*. Prince SHŌTOKU (the Constantine of Japanese Buddhism). *Sugawara no Michizane*. JIKAKU DAISHI (a great Buddhist abbot). *Murasaki SHIKIBU* (Japan's greatest female writer). *Minamoto no Yoritomo*. *Taira no Kiyomori*. (The Taira and the Minamoto were the Yorks and Lancasters of mediæval Japan.) *Tokiwa GOZEN*. *Minamoto no Yoshitsune*. *Musashi-bō BENKEI* (Yoshitsune's henchman). *Kumagai Naozane*. *Taira no Atsumori*. *Kusunoki Masashige*, also called NANKŌ from the Chinese reading of the first character (a celebrated mediæval loyalist). *Ashikaga Tokuji*. *Akazome EMON*. *Ota Nobunaga*. *Toyotomi Hideyoshi*. *Tokugawa Ieyasu* (founder of the last dynasty of Shōguns). DATE Masamune (who sent an embassy to the Pope in A. D. 1614). Mito KŌMON (a Japanese Mæcenas). *Ii Kamon no Kami*. (The characters 掃部頭 signify literally "head of the sweeping department" of the Imperial Household, but had come in time to denote the "prime minister" of feudal days. The word *Kamon* is supposed to be a contraction of *kani-mori*, "crab guard," because

in early days it would have formed part of the duty of the household officers to sweep away the crabs that would crawl up from the shore to where His Majesty was seated on the beach!) SAIGŌ *Takamori* (who headed the Satsuma Rebellion in 1877). KŌBŌ DAISHI *Ono no Komachi* (a famous poetess). SOGA KYŌDAI (the actors in a famous vendetta). SAIGYŌ HŌSHI (an abbot who was one of Japan's best poets). SEN no RIKYŪ (the most famous of esthetes). IKKYŪ OSHŌ (an abbot famed for his wit). *Hidari* JINGORŌ (Japan's greatest sculptor). *Kanō Motonobu* (a great painter,—one of a whole line of such; *nō* is irregular for *no*). *Iwasa Matahei*. ITŌ JINSAI (a great Confucian scholar). *Arai* HAKUSEKI. *Ōishi Kuranosuke*. *Motoori Norinaga* (the most brilliant scholar of the Shintō revival school). RAI SAN-YŌ. KYOKUTEI BAKIN (a celebrated novelist). KATSUSHIKA HOKUSAI.

庚地不大惠辨阿猿天
藏動比才彌田照
申尊尊黑壽天來尊大神
藥天釋十六仁觀道
師迦牟尼羅漢王音神
如來神佛漢王音神

Such names of deities as TEN SHŌKŌ DAIJIN (the sun-goddess), *Saruta-hiko no Mikoto*, AMIDA NYORAI, BENZAITEN, EBISU, DAIKOKU, FUDŌ-SON, JIZŌ-SON, KŌSHIN, DŌSOJIN, KWANNON, NI-Ō, JŪ-ROKU RAKAN, SHAKA MUNI BUTSU, TENJIN, YAKUSHI NYORAI, are very often met with. Details concerning these mythological personages will be found in the Introduction to "Murray's Handbook for Japan." Such names are, for the most part, fairly easy. The student will observe that the little list here given involves the acquisition of only four new characters.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1241. 崎 *saki*, "a cape."—1242. 嶽 *take*, "a mountain peak;" its 音 is GAKU. Better remember at the same time the phonetic (1243) 獄 "a prison," whose 音 is GOKU, and which is formed of two "dogs" "speaking," because dogs act as guardians.—1244. 輕 *karui*, "light" (in weight); often abbreviated to 輕.—1245. 澤 *sawa*, "a broad valley with a stream running through it" (谷 *tani* is deeper and steeper). The common word TAKUSAN, "a lot," is written 澤山 lit. "valleys and mountains."—1246. 芝 *shiba*, "turf."—1247. 州 also written 州 亦 SHŪ, "a province." Do not confound it with (1051) 洲 also read SHŪ, but meaning "a sandy islet," "a continent."—1248. 臺 DAI, less often TAI, "a terrace" (from 至 "extreme," 之 "to go," and 高 "high," the last two altered in combination, meaning thus "the extremest high part of a building to which you can go up").—1249. 郷 KYŌ, or GŌ, or *sato*, "a village;"

notice the appropriate Radical **阝** *ōzato*, and the part to the left, **乡**, which is the same reversed. This character is easily mistaken for (1250) **卿** KEI or KYŌ, “a minister of state,” hence *nanji*, “thou.”—1251-2. **琵琶** BIWA, the Chinese and Japanese “guitar;” *conf.* No. 588. Learn at same time (1253) **巴** *tomoe*, the name of the figure , which is a favourite in Japanese art;  is called *mitsu-domoe*.—1254. **湖** KO or *mizu-umi*, “a lake,”—as good an example as **琵琶** of how characters are formed phonetically.—1255. **梯** TEI (less often DAI) or *hashigo*, “a ladder,”—another phonetic character easy to remember.—1256. **華** KWA or *hana*, “a flower,” whose original form represents a plant covered with flowers. Its synonym and homonym **化** is more used of actual blossoms. This character **華** is employed metaphorically for “floweriness,” “elegance,” etc., as in **華族** “flowery families,” i. e. “the nobility.”—1257. **猿** EN or *saru*, “a monkey.”—1258. **橋** KYŌ or *hashi*, “a bridge.”—1259. **築** CHIKU or *kizuku*, “to construct.”—1260. **立** GEN, “dark,” “black” (obtained partly from **入** “to insert,” as the original form **含** represents two cocoons put into the dye-pot)—1261. **灘** *nada*, “a stretch of sea (“water” with “difficult” waves).—1262. **萩** *ogi*, “a reed.” Easily confounded with (1263) **萩** *hagi*, the “lespedeza bush.” Remember the latter by its phonetic **秋** *aki*, “autumn,” as the difference between the two words *hagi* and *aki* consists only in the aspiration and the *Nigori*.—1264. **駒** *koma*, “a pony.”—1265. **賀** “congratulation,” often also used phonetically.—1266. **斐** HI, “elegant;” but its chief use is phonetic in this word and name, *kai*.—1267. **紀** KI, “a chronicle.” Ask your teacher about the **日本紀** or “Chronicles of Japan.”—1268. **柳** RYŪ or *yana-gi*, “a willow.” Another common character for this common tree is (1269) **楊** YŌ, and the two are often thus combined **楊柳** YŌRYŪ.—1270. **笠** *kasa*, “a [broad straw] hat,”—not “an umbrella,” which latter is (1271) **傘** and seems simply a picture of that useful article, through it is more elaborately explained as “four men” under a “cover” upheld by a “handle.” An umbrella of European make is **洋傘** YŌSAN.—1272. **熊** *kuma*, “a bear.” The upper part **能** (No. 299) is a very common character meaning “can;” the four strokes below look like claws; so remember “bear” as an animal who “can” use his “claws.”—1273. **淺** *asai*, “shallow.”—1274. **愛** AI, “love.”—1275. **宕** TŌ, “a cave” or “covered way,” but used chiefly in this common place-name **愛宕** ATAGO.—1276. **嵐** RAN or *arashi*, “a storm” (in which the “wind” sweeps down from the “mountains”).—1277. **讚** SAN or *homeru*, “to praise,” “to sing the praises of.”—1278. **岐** KI or *chimata*, “a fork in a road” (fairly appropriately formed of “mountain” and “branch”). Remember the important town of **岐阜** GIFU (*conf.* No. 667).—1279. **周** SHŪ or *amaneku*, “everywhere;” also *meguru*, “to revolve.” Interchanged with **週** SHŪ or *meguru*, “to revolve,” hence [the revolution of] “a week.”—1280. **防** BŌ or *fusegu*, “to ward off;” the original sense is “dyke,” which the composition of the character (the “side” of a “mound”) fairly conveys to the eye.—1281. **備** BI or *sonaeru*, “to provide.”—1282. **幡** *hata*, “a pennant” or “streamer;”

most used in the name **八幡** HACHIMAN or *Yavata* given below.—1283. **播** *maku*, “to sow.”—1285. **總** *sō* or *fusa*, “a tassel.” The fundamental idea being a “tying into one” or “uniting,” it is used for *suberu*, “to govern,” and *subete*, “all.” Instead of **總** the Japanese often write **惣**.—1285. **房** *bō* or *tsubone*, “a chamber” (fairly indicated by “door” and “side,” though, as in No. 1280, **方** is at the same time phonetic).—1286. **堺** *kai* or *sakai*, “a boundary.” Always thus written in the name of the town of *Sakai*; but in **世界** *sekai*, “world,” and other contexts (589) **界**, and in boundaries between countries generally (1287) **境** *sakai* or *kyō*. This last offers an excellent example of the ideographic system, being lit. “the end of the earth,” as (1288) **竟** *kyō* or *owari* means “end.”—1289. **稻** *ine*, “rice when growing.”—1290. **招** *shō* or *maneku*, “to beckon,” “to invite.” (By comparison with No. 873, it will be seen that this ideograph consists of “summoning” with the “hand.”)—1291. **願** *gwan*, “a vow;” also *negau*, “to wish.”—1292. **院** *in*, “a hall,” “college,” “Buddhist temple.”—1293. **清** *sei* or *kiyoi*, “pure,” “limpid” (like “blue water”).—1294. **樓** *rō*, “a lofty house,” principally used in the names of houses of entertainment.—1295. **潮** *chō* or *ushio*, “the tide.”—1296. **養** *yō* or *yashinai*, “to nourish” (the character is composed of **羊** “sheep,” and **食** “to eat”:—one nourishes oneself by eating mutton).—1297. **歐** used phonetically for the sound *ō*; properly speaking, it is interchangeable with (1298) **嘔吐** *ō-do*, “vomit” (notice the appropriate Radical “mouth” or “yawn”).—1299. **亞** *a*, used phonetically; also in the sense of *tsugu*, “to come next,” “to be second,” as **亞** (1300) **聖** *asei*, “the sage next in order” [to Confucius], i. e. Mencius.—1301. **陀** used phonetically for *da*, as in **阿彌陀** *amida*.—1302. **逸** *itsu* or *nogareru*, “to escape.” This character cleverly represents a “hare going.”—1303. **埃** *ai* or *hokori*, “fine dust.” Learn at same time the synonymous character (1304) **塵** *jīn* or *chiri*, “thick dust,” as the compound **塵埃** *jīn-ai*, “dust,” is very common. **塵** can be easily remembered by its composition,—“deer” and “earth,” as deer kick up the earth and make a dust when herding.—1305. **錫** *suzu*, “tin.”—1306. **紐** *chū* or *himo*, “braid.”—1307. **桑** *sō* or *kuwa*, “the mulberry tree.”—1308. **濠** *gō* or *hori*, “a moat with water in it.”—1309. **堀** *horu*, “to dig.”—1311. **飯** *han* or *meshi* (archaic *ii*), “boiled rice.”—1312. **星** *sei* or *hoshi*, “a star.”—1313. **塚** *tsuka*, “a mound,” “barrow.”—1314. **邨** same as (215) **村** *son* or *mura*, “a village.”—1315. **丸** *gwan* or *marui*, “round,” as in **丸藥** *gwan-yaku*, “a pill.”—1316. **柴** *shiba*, “brushwood.” Do not confound it with (1246) **芝** also read *shiba*, but signifying “turf;” the Radicals intimate the difference.—1317. **樋** *hi* or *toi*, “a water-pipe” (“wood” for water to “pass through”).—1319. **瀬** *se*, “a reach of a river.”—1319. **杉** *sugi*, “a cryptomeria.”—1320. **鈴** *suzu*, “a bell,” mostly small and jingling.—1321. **齋** *sai* or *mono-imi*, “purification,” as by fasting or penance. Do not confound it with its Radical **齊**, our No. 412. The **示** below may serve as a hint that **齋** has something to do with religion; compare **神** “a god;” **社** “a Shintō temple,” and several others.—1322. **榎** *enoki*, the name of an evergreen tree,

—a species of nettle-tree, the “*Celtis sinensis*.” The following very ancient doggerel will imprint on the memory the way of writing the names of this and four other species of trees,—all common, excepting the *hisagi*:—

春椿夏は榎
秋楸冬も柊
同くは桐

Haru tsubaki,
Natsu wa enoki ni,
Aki hisagi,
Fuyu wa hiiragi,
Onajiku wa kiri.

This gives us (1323) 椿 *tsubaki*, “the camellia;” (1324) 楸 *hisagi*, the “catalpa;” (1325) 柊 *hiiragi*, “the holly;” (1326) 桐 *kiri*, “the Paulownia imperialis.”—1327. 芳 *hō* or *kōba-shii*, “fragrant.”—1328. 伴 *HAN* or *tomonau*, “to accompany, read BAN only as a surname.—1329. 倉 *sō* or *kura*, “a storehouse.” This and (943) 藏 *zō* or *kura* closely resemble each other both in sound and meaning. 倉 is appropriately made up of 口 “an enclosure” and 食 “food,”—both contracted in composition.—1330. 源 *GEN* or *minamoto*, “a source” (the “origin” of “water”). The two most illustrious families of mediæval times were the 源平 *GEM-PEI*, or *Minamoto* and *Taira*.—1331. 謙 *KEN* or *heri-kudaru*, “to humble one’s self.”—1332. 榮 *EI* or *sakaeru*, “to be flourishing” or “splendid.”—1333. 顯 *KEN* or *arawareru*, “to be manifest.” Its pronunciation *aki* in proper names comes from an alternative reading *akiraka*, “clear.”—1334. 資 *SHI*, “property;” also *tasukeru*, “to help,” whence the reading *suke* in personal names.—1335. 範 *HAN* or *nori*, “a standard,” “a norm,” as in 師範學校 *SHIHAN-GAKKŌ*, “a normal school.”—1336. 胤 *IN* or *tane*, lit. “seed,” i. e. “progeny,” “posterity.”—1337. 祐 *tasukeru*, “to assist;” or *YŪ*, as in 天祐 *TEN-YŪ*, “the divine assistance.”—1338. 貞 *TEI*, “chastity.”—1339. 恭 *KYŌ* or *uya-uyashii*, “respectful.”—1340. 克 *katsu*, “to subdue.” 克己 when read *KOKKI*, means “self-repression.”—1341. 隆 *RYŪ* or *sakan*, “prosperous.” It comes from 降 “to descend,” and 生 “to be born,” indicating the future prosperity of the child who has come down to be born on earth.—1342–3. 雌雄 *SHI-YŪ* or *mesu-osu*, “the female and male” of birds (隹 is one of the bird Radicals; the rest of each character is phonetic. The “female and male” of quadrupeds is (1344–5) 牝牡 *HIM-BO* or *mesu-osu*, with the Radical for “bull,”—the phonetics imperfect;—but the distinction between these two sets of terms is not always observed.—1346. 亨 *KŌ* or *tōru*, “to pervade.” Do not confound it with (1047) 享 *KYŌ* or *ukeru*, “to receive.”—1347. 巖 *GAN* or *iwao*, “a rocky cliff.” Its phonetic (1348) 嚴 *GEN* or *kibishii* means “severe.”—1349. 靖 *yasui*, “tranquil,” as in the temple name 靖國神社 *Yasu-kuni JINJA*, lit. the temple of the tranquillisation of the country,” an alternative name of the SHŌKONSHA temple at Tōkyō (*conf.* No. 1290).—1350. 密 *MITSU* or *hisoka*, “secret,”—formed of a “mountain” under a “cover,” which would indeed be

a retired and secret place, with 必 HITSU as the rhyming phonetic. A kindred character also pronounced MITSU is (1351) 蜜 “honey,”—the Radical appropriately changed to “insect.”—1352. 毅 KI or tsuyoi, “resolute;” takei, “intrepid.”—1353. 貢 KŌ or mitsugi “tribute,” “taxes in kind.”—1354. 尊 SON or tattoi, “venerable;” hence sometimes Mikoto, the title of Shintō gods, also written 命 (502). The opposite of 尊 is (1355) 卑 HI or iyashii, “low,” “mean.” 尊卑 SOM-PI, “rank,” is a common “synthesis of contradictories” (see “Colloq. Handbook,” ¶ 48).—1356. 菅 suge, “a rush,” “sedge.” Do not confound it with (1357) 管 kuda, “a tube.”—1358. 慈 JI, “mercy.”—1359. 紫 murasaki, “purple,” “lilac.”—1360. 慶 KEI or yorokobu, “to rejoice.”—1361. 敦 atsui, “warm [-hearted].”—1362. 楠 NAN or kusunoki, “the camphor laurel,” better written (1363) 樟 SHŌ, when the tree itself, and not the surname, is intended. Remember 楠 as the “tree” which grows best in the most “southern” part of the Japanese empire, viz. in Formosa, and 樟 as that which is used, on account of its purifying, insect-destroying odour, to make boxes to hold papers such as “literary compositions.”—1364. 染 SEN or someru, “to dye” (from madder “wood” dipped “nine” times in “water”).—1365. 織 oru, “to weave.”—1366. 掃 sō or harau, “to sweep.” Learn this character with Nos. 876 and 877. The common word 掃除 SŌJI “cleaning,” lit. “sweeping and removing,” should, properly speaking, be SŌJO, as (1367) 除 is JO or nozoku, to remove.”—1368. 尚 SHŌ or tattobu, “to venerate;” also nao, “still more.” Notice the irregular reading 和尚 OSHŌ, “a Buddhist priest,” where one would expect WASHŌ.—1369. 狩 kari, “the chase” (from “dog” and “to guard”). Observe the doubly irregular reading of the surname Kanō,—kari deprived of its second syllable, and no read nō.—1370. 宣 SEN or noberu, “to proclaim.”—1371. 葛 katsura, “a creeping plant,” specifically the kuzu or “pueraria,” whence a palatable starch is obtained.—1372. 飾 SHOKU or kazaru, “to adorn.” The so-called Radical 食 is here really the phonetic which serves to give the sound SHOKU, while the significant right-hand portion of the character was originally a “person” 人 wearing a “napkin” 巾—a primitive style of adornment.—1373. 彦 hiko (etymologically hi 日, ko 子, “son of the sun”), “an illustrious person,” “a prince” or “Shintō deity,” used in proper names, especially in Southern Japan.—1374. 庚 KŌ or ka-no-e (for kane-no-e, “metal elder brother”) is the seventh of the 十干 or “ten celestial stems;” 申 SHIN or saru, “ape,” the ninth of the 十二支 or “twelve signs of the zodiac,” is the same character as our No. 255, but used in a totally different sense. 庚申 KŌSHIN is the 57th of the sexagenary cycle. (See “Things Japanese,” article “Time,” for a succinct explanation of the whole system, and Bramsen’s “Japanese Chronological Tables” for more details.) Compare also p. 69 of this work, where 甲乙丙丁 are treated of.—1275. 釋 SHAKU or toku, “to loosen,” “to liberate;” also used phonetically in Sanskrit names.—1376. 迦 KA, used phonetically in this and other names borrowed from the Sanskrit.

1288 竟	1279 週	1270 笠	1260 玄	1250 卿	1241 崎
1289 稻	1280 防	1271 傘	1261 灘	1251 琵	1242 嶽
1290 願	1281 備	1272 熊	1262 荻	1252 琶	1243 獄
1291 院	1282 幡	1273 淺	1263 荻	1253 巴	1244 輕
1292 清	1283 播	1274 愛	1264 駒	1254 湖	1245 澤
1293 樓	1284 總	1275 宕	1265 賀	1255 梯	1246 芝
1294 招	1284 惣	1276 嵐	1266 斐	1256 華	1247 州
1295 潮	1285 房	1277 讚	1267 紀	1257 猿	1247 劦
1296 養	1286 堺	1278 岐	1268 柳	1258 橋	1248 臺
1297 歐	1287 境	1279 周	1269 楊	1259 築	1249 鄉

1340 克	1330 源	1320 鈴	1310 堀	1308 濠	1298 嘔
1341 隆	1331 謙	1321 齋	1311 飯	1309 梨	1299 亞
1342 雌	1332 榮	1322 榎	1312 星		1300 聖
1343 雄	1333 顯	1323 椿	1313 塚		1301 陀
1344 牝	1334 資	1324 楸	1314 邨		1302 逸
1345 牡	1335 範	1325 柶	1315 丸		1303 埃
1346 亨	1336 胤	1326 桐	1316 柴		1304 塵
1347 巖	1337 祐	1327 芳	1317 樋		1305 錫
1348 嚴	1338 貞	1328 伴	1318 瀨		1306 紐
1349 靖	1339 恭	1329 倉	1319 杉		1307 桑

			宣 ¹³⁷⁰	慶 ¹³⁶⁰	密 ¹³⁵⁰
			葛 ¹³⁷¹	敦 ¹³⁶¹	蜜 ¹³⁵¹
			飾 ¹³⁷²	楠 ¹³⁶²	毅 ¹³⁵²
			彦 ¹³⁷³	樟 ¹³⁶³	貢 ¹³⁵³
			庚 ¹³⁷⁴	條 ¹³⁶⁴	尊 ¹³⁵⁴
			釋 ¹³⁷⁵	織 ¹³⁶⁵	卑 ¹³⁵⁵
			迦 ¹³⁷⁶	掃 ¹³⁶⁶	管 ¹³⁵⁶
				除 ¹³⁶⁷	管 ¹³⁵⁷
				尚 ¹³⁶⁸	慈 ¹³⁵⁸
				狩 ¹³⁶⁹	紫 ¹³⁵⁹

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TŌ GINKŌ KAOKU KAICHIKU no tame, HONGETSU JŪ-GO-NICHI Kabuto-CHŌ NI-BANCHI (ZAIRAI KAOKU no urate) kari-EIGYŌ-SHO ye ITEN su.

Azukari-KIN RISOKU wari-ai :—

TEIKI azukari-KIN : IK-KA-NEN, SHICHI-BU ; ROK-KA-GETSU, ROKU-BU GO-RIN.

TŌZA azukari-KIN : HYAKU-EN ni tsuki, hi-BU IS-SEN GO-RIN.

Koguchi TŌZA azukari-KIN : ona-jiku IS-SEN HACHI-RIN.

REMOVAL OF BUSINESS PREMISES.

No. 1, Helmet Street, Nihon-bashi District.

First [Joint Stock Company] Bank.

Telephones : Nos. 34 and 535, Naniwa Street Office.

In consequence of the rebuilding of the premises of the Bank, its business will be

temporarily removed on the 15th instant to No. 2, Helmet Street (at the rear of the present premises).

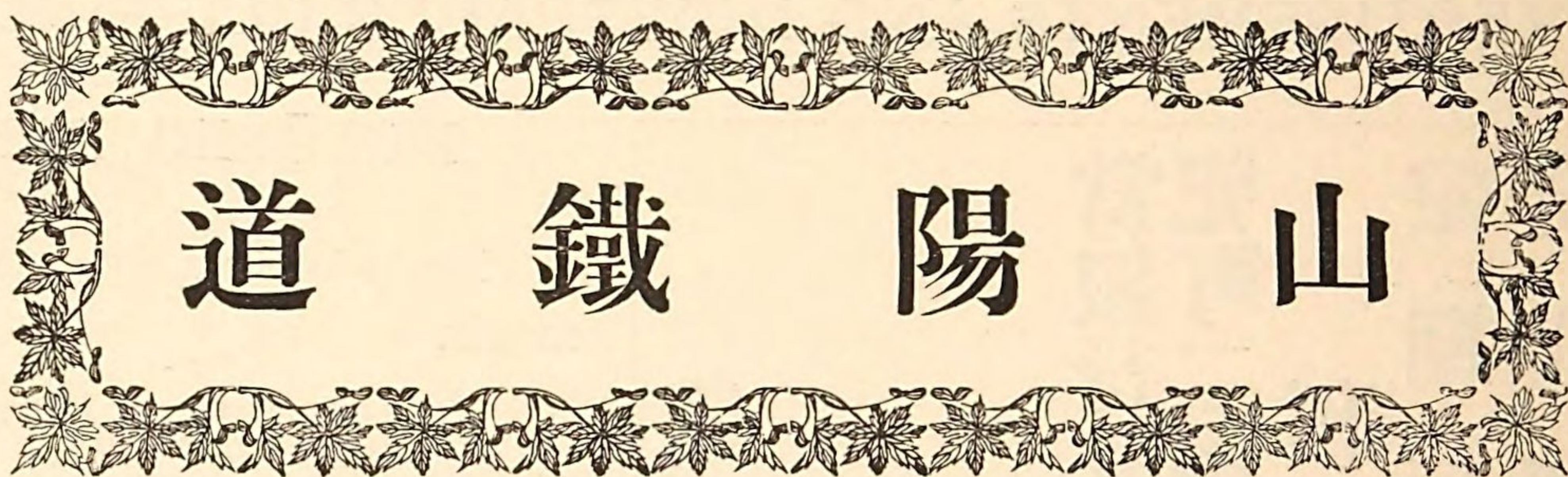
Interest allowed on deposits at the following rates:—

On Fixed Deposit for 1 year, 7 per cent.

„ „ „ „ 6 months, 6½ „ „ .

On Current Account, 1½ SEN per 100 YEN on daily balances.

On Petty Current Account, 1⅛ SEN per 100 YEN on daily balances.



山陽鐵道

● 日本三景 宮島の紅葉狩
の随一 (遊覽切符二週間打通し發賣)

宮島遊覽切符

は賃金半額即

ち(神戸)三等往復にて金壹圓六拾五錢

(二等は三等の五割増一)にて左記各驛より是

迄毎土曜日に限り發賣の處今や宮

島觀楓の好季節に向へるを

以て遊覽客の便を計り十一月一

日より同十四日迄引續

き二週間毎日發賣す

(但賃金半減は社線内とす)

京都、大坂、神戸、兵庫、姫

路、岡山、尾道、三田尻の

八驛

SAN-YŌ TETSUDŌ.

NIHON SAN-KEI no ZUI-ICHI Miyajima no momiji-gari. (YŪRAN-gippu NI-SHŪKAN uchi-tōshi HATSUBAI.)

Miyajima YŪRAN-gippu wa, CHINGIN HANGAKU, sunawachi (Kōbe Miyajima KAN) SAN-TŌ ŌFUKU nite KIN ICHI-EN ROKU-JŪ-GO-SEN (NI-TŌ wa, SAN-TŌ no GO-wari mashi; IT-TŌ wa, SAN-TŌ

CHINGIN no BAIGAKU) *nite*, SAKI KAKU-EKI *yorì kore made* MAI-DOYŌbi *nì kagiri* HATSUBAI no tokoro, *ima ya Miyajima* KWAMPŪ no KŌ-KISETSU *nì mukaeru wo molte*, YŪRAN-KAKU no BEN *wo hakari*, JŪ-ICHI-GWATSU ICHI-NICHI *yorì onajiku* JŪ-yokka *made hiki-tsuzuki* NI-SHŪKAN MAINICHI HATSUBAI *su*. (*Tadashi* CHINGIN HANGEN *wa*, SHASEN-NAI *to su*):—

KYŌTO, Ōsaka, Kōbe, Hyōgo, Himeji, Okayama, Onomichi, Mitajiri, no HACHI-EKI.

SAN-YŌ RAILWAY.

Trip to the Maples of Miyajima, the greatest of Japan's "Three Great Sights." (Excursion tickets issued continuously for a fortnight.)

Heretofore excursion tickets to Miyajima at half-price, viz. (Kōbe to Miyajima) third class return, \$ 1.65; second class, 50 % added to the third class fare; first class, double the third class fare, had been issued at the undermentioned stations on Saturdays only. But as the proper season for viewing the maple-trees of Miyajima is now drawing on, the convenience of excursionists will be consulted by the daily issue of such tickets during the fortnight extending from the 1st to the 14th November inclusive. (N. B. The reduction applies only to the Company's lines.)

The stations are:—Kyōto, Ōsaka, Kōbe, Hyōgo, Himeji, Okayama, Onomichi, and Mitajiri.

○	御通行の節は是非御	○	東海道鐵道國府津の停
立寄り御入浴被下天	萬翠樓福住九藏	車場より鐵道國府津の停	
然の溫泉に旅中御		便あり僅か一道馬車に	
疲勞御一洗相願候		て達す	

相模國箱根山麓湯本溫泉

TŌKAIDŌ TETSUDŌ Kōzu TEISHABA *yorì* TETSUDŌ-BASHA no BEN *ari*; *wazuka* ICHI-JI-KAN *nite* TASSU.

Sagami no kuni, Hakone SANROKU, Yumoto ONSEN.

BANSUI-RŌ FUKUZUMI KUZŌ.

GO TSŪKŌ no SETSU *wa*, ZEHI *on tachi-yori*, GO NYŪYOKU *kudasare*, TEN-NEN no ONSEN *nì* RYOCHŪ no GO HIRŌ GO ISSEN *ai-negai sōrō*.

GREENERY HOTEL BY FUKUZUMI KUZŌ.

At the hot springs of Yumoto, near the foot of the Hakone mountains in the province of Sagami.

This hotel is conveniently connected by tram with Kōzu Station on the Tōkaidō Railway, whence it is reached in only 1 hour.

Travellers passing this way are respectfully solicited to alight here and try the baths, in order to wash away their fatigue in the natural hot water.

高知市旅籠屋業組合取締	明治卅一年四月廿三日	議の上右の通り相定め候也	右に當時諸品非常高直に付組合協	一御	一上等御一泊料	一御	一特別上等御一泊料	御宿料之價
				晝		晝		
				飯		飯		
				金二十三錢	金六十五錢	金三十錢	金壹圓	

○遺失物廣告

去ル十五日午後八時頃赤
坂溜池ヨリ新橋迄ノ途上
ニ於テ證書二通及紙幣在
中。西。洋。形。紙。入。遺失致候ニ
付右拙宅迄御持参ノ方ヘ
ハ相當ノ謝禮可仕候

明治卅一年十二月十六日

赤坂靈南坂町八十五番地

能勢龜之助

ISHITSU-MONO KŌKOKU.

Saru JŪ-GO-NICHI GOGO HACHI-JI goro, Akasaka Tameike yori SHIMBASHI made no TOJŌ ni oite, SHŌSHO NI-TSŪ oyobi SHIHEI ZAICHŪ SEIYŌ-gata kami-ire ISHITSU itashi sōrō ni tsuki, migi SETTAKU made GO JISAN no kata ye wa SŌTŌ no SHAREI tsukamatsuru-beku sōrō.

MELJI SAN-JŪ-ICHI-NEN, JŪ-NI-GWATSU, JŪ-ROKU-NICHI.

Akasaka REINAN-zaka-machi, HACHI-JŪ-GO BANCHI, Nose Kamenosuke.

[Advertisement of an Article] LOST!

On the 15th instant at about 8 P. M., on the way from Tameike in Akasaka to Shimbashi, I dropped a pocket-book of foreign make containing two vouchers and some paper money. Any person bringing the same to my residence shall be suitably rewarded.

(signed) Nose Kamenosuke.

85 Reinan-zaka Street, Akasaka.

16th December, 1898.

Note.—Observe the black dots used to emphasise the most important words, as we use Italics. This practice is derived from the Chinese.

○昨曉近火の節ハ早速御
見舞被下拜趨御禮可申上
之處混雜の際尊名伺洩も
難計乍略儀新聞紙上を以
て御禮申上候
明治卅二年一月十日
京都市三條通烏丸
書肆 淺田屋新兵衛

(Translation.) In return for kindly prompt enquiries on the occasion of the fire in my neighbourhood early yesterday morning, it would be my duty to hasten to present my thanks to each in person. But as the esteemed names of some may have escaped me in the confusion, I trust they will excuse my thanking them through the columns of the newspaper.

10th January, 1899.

Kyōto, Sanjō-dōri Karasu-maru.

Asada-ya Shimbei

Bookseller.

Note.—The terms of this advertisement are stereotyped. In almost any newspaper one or more will be found of almost identical wording.

JIPPU Kanō KWAN-ICHI sōsō no SAI wa, ENRO GO KWAISŌ kudasare, arigataku ZONji-tatematsuri sōrō. RYAKUGI-nagara, SHIJŌ wo molte GO KŌREI mōshi-age sōrō.

MELJI SAN-JŪ-NI-NEN, NI-GWATSU, NI-JŪ-GO-NICHI.

DAN, Kanō KWANJI, SHINSEKI ICHIDŌ.

實父狩野貫一送葬之際
ハ遠路御會葬被下難有奉
存候乍略儀紙上を以て御
厚禮申上候
明治卅二年二月二十五日
男 狩野貫二
親戚一同

(Translation.) KANŌ KWANJI is deeply sensible of the kindness of those who, on the occasion of the funeral of HIS FATHER, KANŌ KWAN-ICHI, came from a distance to honour the ceremony with their presence. He trusts they will excuse his expressing his heartfelt thanks through the medium of the newspaper. The other relatives of the deceased join with the son in this expression of gratitude.

25th February, 1898.

Notes.—**實父**, lit. “true father,” means simply “father,” but in implied contradistinction to an adoptive father, **養父** YŌFU.—Such similarity of personal names between a father and his son as is here exemplified in **貫一** and **貫二** (others would write **貫次**), is by no means uncommon. These particular names contain an allusion to a text in the Chinese Classics;—*ICHI motte kore wo tsuranuku*, “I seek a unity all-pervading,”—an utterance of Confucius to a disciple in a discourse on the object of knowledge. **男** “male,” “man,” here means “son;” in some contexts it may mean “baron.”—This advertisement, like the preceding, is one of those whose terms are consecrated by usage. It and the four immediately preceding it exemplify the Epistolary Style, explanatory details of which will be found in Section XII. Speaking briefly, this style is distinguished by the use of *sōrō* **候**, a substantive verb corresponding more or less to the polite termination *masu* of the Colloquial language. Thus Epistolary *mōshi-age-sōrō* is equivalent to Colloquial *mōshi-age-masu*.

賣捌元

近藤利兵衛

(電話本局四四三番)

東京市日本橋區本町二丁目

蜂印香蜜葡萄酒の品質古今に卓絶し
譽ある金牌十二個と銅牌一個を受領し益々世上の好
評を博して今や發賣高實に巨萬の多きに上らんとす
取り分け**進物用極て適當**の佳品にし
本品は又貯藏久しきに亘るも變質變味の虞なく味ひ口舌に
適して營養分に富みたるは本品の特色として世上に
誇る處なり且つ各地方に流行せる赤痢病豫防の爲め
本品の飲用者著しく増加して効顯爭ふべからざる者
あり斯く盛大なるに**擬はしき品**あ
れ恐るべきは本品に
り是等は名稱を同じくし商標を紛らはしくして巧
みに名譽ある本品を模し顧客を欺かんとせり希
くは需用者は一層注意を怠らずして如何なる僻遠の
地と雖も本品の賣捌あらざることなければ其最寄々
々々の販賣店にて蜂の商標と賣捌元近藤利兵衛の名義
とを御確め御飲用あらんことを

HACHI-JIRUSHI KŌZAN BUDŌ-SHU

no HINSHITSU KOKON *ni* TAKUZETSU *shite*, KAKU DAI-HAKURANKWAI *gori* MEIYO *aru* KIMPAI JŪ-NI-KO *to* DŌHAI IK-KO *wo* JURYŌ *shi*, masu-masu SEJŌ *no* KŌHYŌ *wo* HAKUSHITE, ima ya HATSU-BAI-daka JITSU *ni* KYOMAN *no* ōki *ni* noboran *to* su. *Tori-wake* HOMPIN *wa* SHIMMOTSU-YŌ KIWAMETE TEKITŌ *no* KAHIN *ni* *shite*, TEISAI *yoku*; mata CHOZŌ *hisashiki* *ni* wataru *mo*, HENSHITSU HEMMI *no* osore *naku*, ajiwai KŌZETSU *ni* TEKISHITE, EIYŌ-BUN *ni* tomitaru *wa* HOMPIN *no* TOKUSHOKU *to* *shite*, SEJŌ *ni* hokoru tokoro *nari*. Katsu KAKU-CHIHŌ *ni* RYŪKŌ seru SEKIRI-BYŌ YOBŌ *no* tame HOMPIN *no* IN-YŌ-SHA ichijirushiku ZŌKA *shite*, KŌKEN arasou-bekarazaru *mono* *ari*. KAKU SEIDAI *naru* *ni* tsure, osoru-beki *wa* HOMPIN *ni* MAGIRAWASHIKI SHINA ARI. Kore-ra *wa* MEISHŌ *wo* onajiku *shi*, SHŌHYŌ *wo* magirawashiku *shite*, takumi *ni* MEIYO *aru* HOMPIN *wo* moshi, KOKAKU *wo* azamukan *to* seri. Koi-negawaku *wa*, JUYŌ-SHA *wa* ISSŌ CHŪI *wo* okotarazu *shite*, ika *naru* HEKIEN *no* CHI *to* iedomo HOMPIN *no* uri-sabaki arazaru koto nakereba, sono moyori-moyori *no* HAMBAL-TEN nite Hachi *no* SHŌHYŌ *to*, uri-sabaki-moto KONDŌ RIHEI *no* MEIGI *to* *wo* on tashikame, GO IN-YŌ aran koto *wo*.

Uri-sabaki-moto, TŌKYŌ-SHI, NIHON-bashi KU, HONCHŌ NI-CHŌME, KONDŌ RIHEI.

DENWA: HONKYOKU SHI-HYAKU SHI-JŪ-SAN-BAN.

OUR "FRAGRANT WINE" (WASP BRAND), which surpasses in quality every other whether of ancient or modern times, has been honoured at the various Universal Exhibitions by the bestowal of twelve Gold Medals and one Copper Medal, and is ever more widely extending its celebrity throughout the world, with the result that its sale now promises to assume truly gigantic proportions. More especially is this excellent article *most suitable for presents*, being attractive in appearance, not liable to alteration of quality or flavour however long it be kept, and its taste being most agreeable to the palate. A special feature—one to be proudly vaunted before the world—is its richness in nutritious elements. Its efficacy cannot be disputed, in view of the notable increase of its consumption as a preventive of the dysentery so prevalent in many parts of the country. A danger to be apprehended from such success is the appearance of *spurious imitations* of our celebrated brand, which are calculated to deceive customers by identity of name and a close resemblance in the trade-mark. Purchasers of the "Fragrant Wine" are requested to exercise ever-increasing caution, so as to make sure that the article they drink bears the "Wasp Brand" trade-mark, together with the name of the wholesale dealer, Kondō Rihei. This can be ascertained at the various local stores, as our "Fragrant Wine" is on sale everywhere even in the remotest districts.

Wholesale Dealer: Kondō Rihei, in the Second Ward of Main Street, in the District of Nihon-bashi. Telephone, No. 443, Central Office.

Note.—How enormous the change effected during the course of a single life-time! Down to the period of the recent opening of Japan, advertising scarcely existed. It was “bad form” for a business firm to puff its goods, as it still is with us in the West for a doctor or a lawyer to puff his abilities. The Japanese of the present day have abandoned their old canon of good taste in this as in many other matters, and imitate our methods of advertising down to the minutest details. The next Extract will serve to show with what marvellous fidelity they have also transferred to their own language the whole stock-in-trade of our common-places of literary criticism. No one fresh to the country, or who should study contemporary literature only, without comparing it with that of thirty years ago, can form any adequate notion of the degree to which European ways of thought and expression have moulded the Japanese language of to-day. He will be apt to remark on the similarity of many idioms and set phrases, and will—if he reflect at all on the matter—probably attribute it to the identity of human methods of thought at all times and in all places. This theory, though applicable to many other countries, does not agree with the facts in either ancient or modern Japan, whose similarity, whether to China or to Europe, springs, not from natural likeness, but from artificial transference; it is inorganic. Many, even of the Japanese themselves,—those belonging to the younger generation,—are unaware of these considerations, just as in the rural districts persons may be found who, ignorant of the very recent importation of railways, telegraphs, etc., from abroad, naively imagine these to be Japanese inventions, and enquire of the European traveller whether his country has adopted them.

●諸學校教科參考書

竹越與三郎著

版六 二千五百年史

菊判大本全壹冊 七百六十三頁
金字入極上製 定價金壹圓八拾錢
郵税金貳拾錢

神武天皇の建國より徳川幕府の亡滅に至る迄の日本
歴史を今無比の材料の豊富、識見の奇抜、文章の雄快、
なる初めに備はる歴史と云ふ、此書一たび出で、國史の大
典、翁史を余は歴史を嫌ひたれど、識見一著を讀みて初め
て、史を重くするに至る小半、説を讀む貴婦人要はるに五
年、史を重くするに至る小半、説を讀む貴婦人要はるに五
り、史を重くするに至る小半、説を讀む貴婦人要はるに五
の、史を重くするに至る小半、説を讀む貴婦人要はるに五
の、史を重くするに至る小半、説を讀む貴婦人要はるに五

國民新聞

『八百頁の大冊、近來有数の著述、
時間、成りしとを思へば、氏が才多、凡なる大所
に、所を看取して、過またざるに在り、善く史の上の
要所を看取して、過またざるに在り、善く史の上の

史學雜誌

『一般教育ある人士の參考に資す
當り著者此の如き希望を抱き、其の研究の結果を公
にせられ、今其の書を見るに、頗る生氣あり、通
表せんと欲すると思ひ、當らしむること多し、即ち「サ
讀の、際、人をして思ひ當らしむること多し、即ち「サ
ツ、エ、ス、チ、ー、ザ」といふべきなり』(省略)

●發兌元

東京市京橋區
彌左衛門町十
開拓社

SHO-GAKKŌ KYŌKWA SANKŌ-SHO, *Takegoshi* YOSABURŌ CHO, ROP-PAN.

“NI-SEN GO-HYAKU NENSHI.”

KIKUBAN TAIHON ZEN IS-SATSU, SHICHI-HYAKU ROKU-JŪ-SAN *peiji*, KINJI-*iri* GOKUJŌ SEL.

TEIKA, KIN ICHI-EN HACHI-JIS-SEN. YŪZEI, KIN NI-JIS-SEN.

JIMMU TENNŌ no KENKOKU yori Tokugawa BAKUFU no BŌMETSU ni itaru made no NIHON REKISHI ni shite, ZAIRYŌ no HŌFU, SHIKIKEN no KIBATSU, BUNSHŌ no YŪKWAI naru, KOKON MUHI no REKISHI nari. Kono SHO hito-tabi idete, KOKUSHI no DAITEN hajimete sonawaru to iu-beshi. SHIKIKEN IS-SE ni hiidetaru BŌ-Ō iwaku: “Yo wa REKISHI wo kiraitaredomo, SONCHO wo yomite hajimete REKISHI wo omonzuru ni itareri.” BŌ KIFUJIN wa iwaku: ‘NI-SEN GO-HYAKU NENSHI’ wo te ni shite yori, SHŌSETSU wo yomu wo YŌsezaru ni itareri” to. HATSUDA IRAI IK-KA-NEN-HAN ni shite, ROP-PAN wo kasanu. Sono ika ni TŌSEI ni omonzeraruru ka wo miru-beshi. SA ni KAKU SHIMBUN HIHYŌ no IPPAN wo TEKIROKU su:—

(“KOKUMIN SHIMBUN.”) HAP-PYAKU *peiji* no TAISATSU, KINRAI YŪSŪ no CHOJUTSU tari. Shikō shite sono TAJI no SAI, REISAI no JIKAN ni narishi to wo omoeba, SHI ga SAI no HIBON naru wo shiru ni taru. GOJIN no KEIFUKU suru tokoro wa, SHI ga yoku SHIJŌ no TAISHO YŌSHO wo KWANSHU shite ayamatazaru ni ari.

(“SHIGAKU ZASSHI.”) IPPAN KYŌIKU aru JINSHI no SANKŌ ni SHISU-beki RYŌKŌ no SHISHO ni toboshiki KONNICHİ ni atari, CHOSHA kaku no gotoki KIBŌ wo idaki, sono KENKYŪ no KEKKWA wo ōyake ni seraretaru ni tsukite wa, GOJIN wa JŪBUN ni KANSHA no I wo HYŌsen to hossu. Ima sono SHO wo miru ni, sukoburu SEIKI ari. TSŪDOKU no SAI, hito wo shite omoi-atarashimuru koto ōshi. Sunawachi “satsujiesuchi-vu” * to iu-beki nari. (SHŌRYAKU.)

HATSUDA-moto:—TŌKYŌ-SHI, KYŌbashi-KU, YAZAEMON-CHŌ, JŪ[-BANCHI].

KAITAKU SHA.

“A HISTORY OF TWO THOUSAND FIVE HUNDRED YEARS.”

A text and reference book for schools, by Takegoshi Yosaburō.—Sixth Edition.

One large volume octavo, 763 pages, first-class binding and gold lettering. Price, \$ 1.80. Postage, 20 sen.

This history of Japan, from the establishment of the empire by the Emperor Jimmu to the subversion of feudalism and of the Tokugawa dynasty, stands without a rival in ancient or modern times, alike for the richness of its materials, the superiority of its views, and the power of its style. Its appearance may be said to have first endowed us with a great national history. An old gentleman of distinguished views writes as follows: “I had disliked history. The perusal of your work first taught me the importance of the subject.”—A lady writes: “Since taking up the ‘History of Two Thousand Five Hundred Years,’ I have had no further use for novels.”—The favour with which this work has been received by the public may be appreciated from the fact of the publication of no less than six editions during the eighteen months since

* Notice the attempt to represent “v” by ㄩ with the *Nigori*.

its first appearance. We append a few of the very numerous newspaper critiques :—

(“NATION.”) This stout volume of eight hundred pages is a work of rare merit. The unusual talent of the author may be inferred from the fact that it was composed at odd moments in the intervals of business. What specially rouses our admiration is the unerring dexterity with which he seizes on the salient points of history.

(“HISTORICAL MAGAZINE.”) We desire to express our unstinted thanks to the author who could conceive such an idea, and bring before the public the results of his investigations at a time like the present,—a time so poor in historical works fit to serve as books of reference for educated readers. We find his book replete with power. A perusal of it constantly carries conviction to the mind. In a word, it must be considered a *suggestive* book.

* * * * *

Publishers :—the Kaitaku Sha.

10 Yazaemon Street, Kyōbashi, Tōkyō.

TENKI YOHŌ (SAKU-

JITSU GOGO ROKU-JI *gori*, KONNICH GOGO ROKU-JI *made*).

ICHI, NI, SAN, SHI :—*Kita mata wa higashi no kaze, ōmune kumori, tadashi ama-MOYŌ ari.*

GO, ROKU, SHICHI :—*Kita mata wa higashi no kaze, ōmune hare, tadashi yuki-MOYŌ no tokoro ari.*

TŌKYŌ no BU :—*Kita NAISHI higashi no kaze, hare, nochi kumori.* SAKUJITSU ONDO :—SESSH, SAN-DO GO-BU ;

KWASHI, SAN-JŪ-HACHI-DO SAM-BU.

KAIJŌ FUON *no osore ari.* JŪ-yokka GOZEN KU-JI SHI-JŪ-GO FUN, *onajiku* GOGO SAN-JI GO-JIP-PUN, TŌBU NI-SAN-KU ENKAI *wo KEIKAI su.*

○天氣豫報
（昨日午後六時より今日午後六時まで）

（二三四）北又ハ東の風概ね曇り但し雨模様あり

（五六七）北又ハ東の風概ね晴れ但し雪模様の處あり

東京之部 北乃至東の風
 晴れ後ち曇り

昨日温度
攝氏 三、五
 華氏 三八、三

海上不穩の虞あり十四日午前九時四十五分同午後三時五十分東部二三區沿海を警戒せ

WEATHER FORECAST.

(From 6 P. M. yesterday to 6 P. M. to-day.) 1st, 2nd, 3rd, and 4th Districts :—Northerly or Easterly winds, mostly cloudy, threatening rain.

5th, 6th, and 7th Districts :—Northerly or Easterly winds, mostly fair, snow threatening in places.

Tōkyō:—Northerly and Easterly winds; fair at first, later cloudy. Temperature yesterday:— $3^{\circ}\frac{1}{2}$ Celsius, $38^{\circ}\frac{3}{10}$ Fahrenheit.

Rough weather expected at sea. Warnings issued on the 14th inst. at 9.45 A.M. and 3.50 P.M. to the Second and Third Districts, Eastern coast.

Note. For meteorological purposes, Japan is divided into seven districts, from South-west to North-east. Tōkyō stands in the fourth of these districts. The weather forecast will be found daily in most of the newspapers, and also pasted up in the streets on large boards.—Notice “Celsius” represented phonetically by the character 攝 SETSU, and “Fahrenheit” by 華 KWA. We surmise the latter character to have been chosen by some scholar in China, as it is read *fa* in certain districts of that country. Here in Japan the resemblance to “*Fahrenheit*” has dwindled down to something very shadowy.

BEIKA TŌKI.

CHŪMAI IS-SHŌ JŪ-HAS-SEN *nī* TASSU. *Nao masu-masu TŌKI no CHŌ ari. Sono KIN-IN wa, KINRAI no FŪCHŌ nī tsuretaru mono no gotoki mo, SAKUNEN no FUSAKU sono DAI-GEN-IN nari to ieba, KONGO YŌI nī TEIRAKU no MOYŌ miezu; HIMMIN masu-masu KONNAN no iro ari.*

RISE IN THE PRICE OF RICE.

Second-class rice has reached 18 cents per quart* and there are indications of a still further advance. The proximate cause might perhaps be sought in recent circumstances. But granting the real cause to be last year's bad harvest, there is little probability of a fall in prices later on, and the condition of the poor threatens to become more and more distressing.

米價騰貴 中米一升十八錢に達
す尙益々騰貴の兆あり其近因は近
來の風潮に連れたるものゝ如きも
昨年の不作其大原因なりといへば
今後容易に低落の模様見えず貧民
益々困難の色あり

杉田の梅信
神奈川縣久良岐
郡杉田村の梅花
ハ日當り能き場
所ハ最早三分方
綻び初めたるが
一昨十一日ハ紀
元節とて前夜の
降雪にも拘はら
ざる同所に杖を曳
きたる者多く横
濱川船會社にて
は爲めに杉田村
へ一日三回の往
復をなしたり

* The 升 is really considerably over an English quart; but in such a translation as this we cannot enter into fractions, and there is no other convenient term to hand.

SUGITA NO BAISHIN.*

Kanagawa KEN Kuraki-gōri Sugita-mura no BAIKWA wa, hi-atari yoki basho wa, mohaya SAM-BU-kata hokorobi-sometaru ga, ISSAKU JŪ-ICHI-NICHI wa, KIGEN-SETSU tote, ZEN-YA no KŌ-SETSU ni mo kakawarazu, DŌSHO ni tsue wo hikitaru mono ōku; Yokohama Kawabune-GWAISHA nite wa, tame ni Sugita-mura ye ICHI-NICHI SAN-KWAI no ŌFUKU wo nashitari.

TIDINGS OF THE PLUM-BLOSSOMS AT SUGITA.

The plum-blossoms are already partially † out in the sunnier portions of the village of Sugita in the district of Kuraki in the prefecture of Kanagawa; and despite the snow of the previous night, were visited by crowds of persons ‡ the day before yesterday, the 11th instant, being the Festival of the Establishment of the Empire. To meet their requirements, the Yokohama River Boat Company ran boats to Sugita three times during the course of the day.

外相の饗宴 西外務大臣ハ昨日午
後七時より官邸に於て晚餐の饗宴を催
したるよしにて來賓ハ伊藤首相を始め
井上、芳川、西園寺、桂、曾禰、伊東、末松の
各大臣英公使サトー氏、露公使ローゼ
ン男、米公使コロネル、バツク氏、伊公使
オルフ^ニ伯の諸氏及び清、韓、白、蘭、
瑞、墨の各國公使獨佛兩國代理公使等
二十餘名なりと、

GWAISŌ-TEI NO KYŌEN.

Nishi GWAIMU DAIJIN wa SAKUJITSU GOGO SHI-CHI-JI yori KWANTEI ni oite BANSAN no KYŌEN wo moyōshitaru yoshi nite, RAIHIN wa ITŌ SHUSHŌ wo hajime, Inoue, Yoshikawa, SAIONJI, Katsura, Sone, ITŌ, Suematsu no KAKU-DAIJIN, EI KŌSHI Satō shi, Ro KŌSHI Rōzen DAN, BEI KŌSHI Koroneru Bakku SHI, I KŌSHI Orufuinī HAKU no SHOSHI, oyobi SHIN, KAN, HAKU, RAN, ZUI, BOKU no KAK-KOKU KŌSHI, DOKU FUTSU RYŌKOKU DAIRI-KŌSHI TŌ, NI-JŪ YOMEI nari to.

BANQUET AT THE FOREIGN OFFICE.

We learn that Baron Nishi, minister of state for foreign affairs, gave a banquet at seven o'clock yesterday evening at his official residence. The guests—more than twenty in all—were the premier Marquis Itō, the various ministers of state, viz. Count Inoue, Viscount Yoshikawa,

* 信 when used in the sense of "[true] tidings," has the 訓 otozure.

† Properly, "about three-tenths."

‡ More lit, "those who went thither trailing (i. e. leaning on) their staves were many."

Marquis Saionji, Viscount Katsura, Viscount Sone, Baron Itō, and Baron Suematsu, the British minister Sir Ernest Satow, the Russian minister Baron Rosen, the American minister Colonel Buck, the Italian minister Count Orfini, the Chinese, Korean, Belgian, Dutch, Swedish, and Mexican ministers, and the German and French *Chargés d'affaires*.

Notes. 相 may be thus used as an equivalent of 大臣 DAIJIN, "minister of state." Sometimes it is read sō, as here; more often shō, as below in 首相 SHUSHŌ, "prime minister," "premier."—晚餐の饗宴 lit. "a banquet-feast of an evening meal." 晚餐 is used in Christian parlance for "the Lord's Supper."—Observe the omission of the titles of Baron Nishi, Marquis Itō, etc., occasioned by the mention of their official rank as ministers. It is like the American idiom "Prime Minister Salisbury," "Ambassador Pauncefote," etc., which strikes so strangely on English ears.—... の諸氏, "the various Messieurs," viz. the British, Russian, etc., ministers just enumerated. Observe, too, the use, which is elegant in the Written Style, of single characters to denote each of the countries mentioned. This cannot be availed of in speaking. 清 SEI (No. 1293) takes the 唐音 SHIN (Pekingese *ch'ing*), when employed as the proper name of [the present dynasty of] China. 三韓 was the collective name of the three kingdoms into which Korea was anciently divided. 白 HAKU comes to stand for the first syllable of BERUGI 白耳義 "Belgium," because the Pekingese pronounce it PE, which is almost the same as BE; similarly 墨 BOKU represents "Mexico," because the Pekingese pronounce it ME.

The Japanese journalist is, we believe, mistaken in the diplomatic rank he attributes to some of the foreign representatives; but the student of the written character will doubtless not be much concerned at such slips in matters of fact.

一昨日の暴風雨

讀賣新聞明治卅一年六月七日

一昨日ハ近來稀なる暴風雨
にて風當りの家など殆ど戸
の開けやうなく道行く人も
一時ハ跡を絶つ様なりしが
出水風損の箇所ハ府下地方
とも頗る多し今左に其概況
を記とべし

▲四谷區 永住町相住町等
の玉川上水噴出し三時頃に
至り満水して溢れ出し四谷
市ヶ谷片町と角上坂町へ浸
水し軒下より三尺餘ほど上
り一時ハ通行者をして一人
前四錢にて渡船せしめ非常
の騷擾を極めしが漸く午後
九時に至り減水せり又片町
と坂町に於て水論を惹起し
既に椿事に及ばんとするを

消防夫の仲裁盡力にて平穩に濟みたりと

▲麻布區 谷町簞笥町邊ハ水のはけ場なきより是亦道路ハ一面の水となり通行殆んど出来がたかりしが同日午後五時頃谷町四十一番地先の崖八間餘崩壊し鳥居坂の中央櫻井邸の土手六間許も亦破壊し坂の半腹まで押出したり幸に負傷せしものはなかりしと

▲東海道瀡車不通 東海道鐵道線路ハ一昨日午後二時頃より漸次不通となり其破損の箇所ハ大磯國府津間、國府津松田間、山北小山間、江尻靜岡間、島田金谷間、鷲津豐橋間、御油岡崎間の七ヶ所にて就中大破損せしは島田金谷間に於て山崩ありと云ふ詳細ハ未だ知らざれども昨夜來鐵道局工務課に於ては技師及工夫を派し目下修繕工事中なるが何分其箇所廣きを以て四五日後にあらざれば全通の見込なからんと

ISSAKU-JITSU NO BŌFŪ-U.

(YOMI-URI SHIMBUN, MEIJI SAN-JŪ-ICHI-NEN ROKU-GWATSU NANUKA.)

ISSAKU-JITSU wa KINRAI mare naru BŌFŪ-U nite, kaze-atari no ie nado hotondo to no ake-YŌ naku, michi yuku hito mo ICHI-JI wa ato wo tatsu sama narishi ga,—SHUSSUI FŪSON no KASHO wa FUKA CHIHŌ to mo sukoburu ōshi. Ima SA ni sono GAIKYŌ wo shirusu-beshi.

Yotsuya KU.—Nagasumi-CHŌ Aisumi-CHŌ TŌ no Tamagawa JŌSUI FUNSHUTSU shi; SAN-JI-goro ni itari MANSUI shite, afure-idashi, Yotsuya Ichigaya Kata-machi to Tsunokamizaka-machi ye SHINSUI shi; noki-shita yori SAN-JAKU YO hodo agari, ICHI-JI wa TSŪKŌ-SHA wo shite ICHI-NIN-mae SHI-SEN nite TOSEN seshime, HIJŌ no SŌJŌ wo kiwameshi ga,—yōyaku GO-GO KU-JI ni itari GENSUI seri. Mata Kata-machi to Saka-machi ni oite SUIRON wo hiki-okoshi, sude ni CHINJI* ni oyoban to suru wo, SHŌBŌ-FU no CHŪSAI JINRYOKU nite HEION ni sumitari to.

Azabu KU.—Tani-machi TANSU-machi HEN wa, mizu no hakeba naki yori, kore mata DŌRO wa ICHI-MEN no mizu to nari, TSŪKŌ hotondo deki-gatakarishi ga,—DŌJITSU GOGO GO-JI goro Tani-machi SHI-JŪ-ICHI BANCHI-saki no gake HAK-KEN YO HŌKWAI shi; Torii-zaka no CHŪŌ Sakurai TEI no Dote ROK-KEN bakari mo mata HAKWAI shi, saka no HAMPUKU made oshi-dashitari. Saiwai ni FUSHŌ seshi mono wa nakarishi to.

* 椿 is here, as often, used for the homonymous character 珍.

TŌKAIDŌ KISHA FUTSŪ.—TŌKAIDŌ TETSUDŌ SENRO *wa*, ISSAKU-JITSU GOGO NI-JI *goro yori* ZENJI FUTSŪ *to nari*; *sono* HASON *no* KASHO *wa*, Ōiso Kōzu KAN, Kōzu Matsuda KAN, Yamakita Oyama KAN, Ejiri Shizuoka KAN, Shimada Kanaya KAN, Washizu Toyohashi KAN, Goyu Okazaki KAN *no* SHICHI-KASHO *nite*, *nakanzuku* DAI-HASON *seshi wa* Shimada Kanaya KAN *ni shite yama-kuzure ari to iu*. SHŌSAI *wa imada shirazaredomo*, SAKUYA-RAI TETSUDŌ-KYOKU KŌMU-KWA *ni oite wa*, GISHI *oyobi* KŌFU *wo hashi*, MOKKA SHŪZEN KŌJI-CHŪ *naru ga*,—*nanibun sono KASHO hiroki wo motte*, SHI-GO-NICHI GO *ni arazareba*, ZENTSŪ *no mikomi nakaran to*.

THE TYPHOON OF THE DAY BEFORE YESTERDAY.

[FROM THE "YOMI-URI SHIMBUN" FOR THE 7TH JUNE, 1898.]

The day before yesterday we were visited by a typhoon of exceptional violence. It was almost impossible to keep open the shutters of the houses on the side exposed to the wind, and at one time no one was to be seen in the streets. Very many localities, both in the capital and the country, were ravaged either by flood or wind. The following will give a general idea of the damage done.

YOTSUYA DISTRICT.—The Tamagawa aqueduct burst in Nagasumi Street and Aisumi Street. By about three o'clock, the whole place was full of water and overflowing. The water rushed into Kata Street at Ichigaya and into Tsunokamizaka Street, where it rose to a height of more than three feet from the ground, and at one time people were ferried across in boats at four cents a head, and extraordinary confusion reigned till at length, about 9 P. M., the flood decreased. A quarrel, too, which arose between the people of Kata Street and Saka Street as to the disposal of the water, threatened to become serious; and quiet, we believe, was only restored by the efforts of the firemen who intervened.

AZABU DISTRICT.—Here also, in the neighbourhood of Tani Street and Tansu Street, the roads became one sheet of water owing to the absence of drainage, and traffic was well-nigh suspended. At about 5 P. M. more than sixteen yards of the steep bank fronting Number 41, Tani Street, slid down, as did some twelve yards of the embankment facing Mr. Sakurai's mansion in the middle of Torii Hill, the litter extending to the middle of the street. We learn that fortunately no one was hurt.

COMMUNICATION SUSPENDED ON THE TŌKAIDŌ RAILWAY.—Communication was gradually suspended on the Tōkaidō Railway line, at about 2 P. M. on the day before yesterday. Seven sections were damaged, viz. the Ōiso-Kōzu, the Kōzu-Matsuda, the Yamakita-Oyama, the Ejiri-Shizuoka, the Shimada-Kanaya, the Washizu-Toyohashi, and the Goyu-Okazaki Sections, the worst damage of all being between Shimada and Kanaya, where it is said that a landslip took place. Particulars are not yet known; but we gather that the Construction Department of the Railway Bureau began to despatch engineers and navvies to the spot last night, and that repairs are being carried on, but that the

damage is so wide-spread that through communication is not expected to be restored for four or five days.

● 本 郷 ノ 大 火

昨曉二時三十分頃本郷區春木町二丁目六番地ナル同町一丁目三十二番地漬物商横枕昇太郎所有ノ物置ヨリ出火セシガ折柄東北ノ風強ク火ハ猛烈ノ勢ヲ以テ燒ケ進ミタルニ折惡シク各所ノ消防組ハ別項ニ記載セル上野櫻木町ノ火事場ニ馳集リ居リシ事トテイヅレモ後レ馳セニ駈ケ來リ消防意ノ如クナラデ火勢愈募リテ遂ニ近年稀ナル大火トナリタリ

● 燒失戸數 混雜中ノ事トテ未ダ精確ニ知ルヲ得ザリシモ昨日午後二時頃ノ調査ニ據レバ全燒九百六十三戸半燒三十九戸ナリキ

● 燒死人(二人) 本郷一丁目九番地小木曾力之助所有勸工場信富館ノ出品人等ハ豫テ出品物ヲ東京火災保險會社ヘ保險ニ附シ居リシヲ以テ同社ノ消防夫若井安太郎(三十三)トイフハ右保險品保護ノ爲メ同場ニテ働キ居リシガ烟ニ捲カレテ迷惑ヒタルモノト見エ無慘ノ燒死ヲ遂ゲタリ又春木町二丁目四十一番地正木菊次郎ノ實父龜吉(六十六)トイフハ年久シク春木座ノ樂屋番ヲ勤メ居リシ者ニテ火事ト聞クヤ逸早ク同座ヘ驅附ケ俳優部屋ニ置キアリシ預リ品ヲ取出サント三階ヘ登リ彼是スル中火ハ忽チ下一面ニ廻リシカバ遁ル、ニ道ナク是亦無慘ノ燒死ヲ遂ゲシガ死體ハ昨日午後一時過ギニ至リテ發見セリ

● 燒失セシ重ナル建物 ハ劇場春木座ヲ始メ東竹町ノ基督教會堂及ビ寄席若竹亭、勸工場信富館等ナリ尙電話柱十八本電燈柱八本巡查派出所一ヶ所モ燒失シタリ

● 各保險會社ノ損害高 ハ金二萬八千圓東京火災保險會社、金二萬圓明治火

災保險會社、金二千圓日本火災保險會社、金三百圓家屋物品火災保險會社等ナリ

●春木座ノ火災保險 同座ハ本月十九日東京火災保險株式會社へ一萬五千圓ニテ保險ヲ申込ミ居タルモ右金額ニ對スル保險料金四百九十五圓未納ナル爲メ契約無効トナ

リ居レリト

●出火ノ原因 出火ノ原因ハ未ダ不明ナレド多分放火ナルベシトノ説アリ

●火ノ粉遠ク品川ニ飛ブ 此火事ノ火ノ粉ハ遠ク品川宿附近ニマデ飛ビタルガ春木座番附ノ焼切レ南品川宿八十番地先ニ落チタルタメ同地ノ人々ハ早く同座ノ焼失セシヲ知リタル由

●雜聞數則 今回ノ火事ハ先年神田ノ大火以來ノ大火事ナルガ去廿三年本郷大火ト其月日ヲ同ジクシ殊ニ火元モ先年ノト十間モ距リ居ラザルハ奇トイフベシ○順天堂病院ハ眞風下トナリ今ニモ延焼セントスルニ依リ佐藤院長ヲ始メ醫員等ハ必死トナリテ看護婦ヲ指揮シ數名ノ警官モ出張シ入院患者ヲ避難セシムル爲メ非常ノ混雜ヲナシタリシガ幸ヒ延焼ヲ免レタリ○湯島本郷元町邊ハ濟生學舎其ノ他各學校在學生徒ノ巢窟ニシテ下宿屋軒ヲ並べ居タルガ大抵コノ火災ニ罹リシヲ以テ生徒ハ三々五々腕車ヲ雇ヒ机其他ヲ積ミ神田區ノ下宿屋ニ移轉スルモノ甚ダ多カリキ

(讀賣新聞)

HONGŌ NO TAIKWA.

SAKUGYŌ NI-JI SAN-JIP-PUN goro, HONGŌ KU Haruki-machi NI-CHŌ-me ROKU-BAN-CHI naru DŌCHŌ IT-CHŌ-me SAN-JŪ-NI BANCHI tsukemono-shō Yokomakura SHŌTARŌ SHOYŪ no mono-oki yori SHUKKWA seshi ga,—orikara TŌ-HOKU no kaze tsuyoku, hi wa MŌRETSU no ikioi wo motte yake-susumitaru ni, ori-ashiku KAKUSHO no SHŌBŌ-gumi wa BEKKŌ ni KISAI seru Ueno Sakuragi CHŌ no KWAJI-ba ni hase-atsumari-orishi koto tote, izure mo okure-base ni kake-kitari, SHŌBŌ I no gotoku narazu, KWASEI iyo-iyo tsunorite, tsui ni KINNEN mare naru TAIKWA to naritari.

SHŌSHITSU KOSŪ.—KONZATSU-CHŪ no koto tote, imada SEIKAKU ni shiru wo ezarishi mo, SAKUJITSU GO-GO NI-JI goro no CHŌSA ni yoreba, ZENSHŌ KU-HYAKU ROKU-JŪ-SAN-KO, HAN-yake SAN-JŪ-KU-KO nariki.

SHŌSHI-NIN. (NI-NIN.)—HONGŌ IT-CHŌ-me KU-BANCHI Kogiso RIKINOSUKE SHOYŪ KWANKŌba

SHIMPU-KWAN no SHUPPIN-NIN-ra wa, kanete SHUPPIN-BUTSU wo TŌKYŌ KWASAI HOKEN-GWAISHA ye HOKEN ni FUSHI-orishi wo motte, DŌSHA no SHŌBŌ-FU Wakai Yasutarō (SAN-JŪ-SAN-NEN) to iu wa, migi HOKEN-HIN HOGO no tame DŌJŌ nite hataraki-orishi ga, kemu ni makarete, nige-madoitaru mono to mie, MUZAN no SHŌSHI wo togetari. Mata Haruki-machi NI-CHŌ-me SHI-JŪ-ICHI BANCHI Masaki KIKUJIRŌ no JIPPU Kamekichi (ROKU-JŪ-ROKU-NEN) to iu wa, toshi hisashiku Haruki-za no GAKUYA-BAN wo tsutome-orishi mono nite, KWAJI to kiku ya ICHI-hayaku DŌZA ye kake-tsuke HAIYŪ-beya ni oki-arishi azukari-HIN wo tori-idasan to, SANGAI ye nobori, kare kore suru uchi, hi wa tachimachi shita ICHI-MEN ni mawarishikaba, nogaruru ni michi naku, kore mata MUZAN no SHŌSHI wo togeshi ga,—SHITAI wa, SAKUJITSU GO-GO ICHI-JI sugi ni itarite HAKKEN seri.

SHŌSHITSU seshi omo naru tatemono wa, GEKIJŌ Haruki-za wo hajime, Higashi-Take-CHŌ no Kirisuto-KYŌ KWAIDŌ oyobi yose Wakatake-TEI, KWANKŌba SHIMPU-KWAN TŌ nari. Nao DENWA-bashira JŪ-HACHI-HON, DENTŌ-bashira HACHI-HON, JUNSA HASHUTSU-JO IKKA-SHO mo SHŌSHITSU shitari.

KAKU HOKEN-GWAISHA no SONGAI-daka wa,—KIN NI-MAN HAS-SEN-EN, TŌKYŌ KWASAI HOKEN-GWAISHA; KIN NI-MAN-EN, MEIJI KWASAI HOKEN-GWAISHA; KIN NI-SEN-EN, NIHON KWASAI HOKEN-GWAISHA; KIN SAMBYAKU-EN, KA-OKU BUPPIN KWASAI HOKEN-GWAISHA TŌ nari.

Haruki-za no KWASAI HOKEN.—DŌZA wa, HONGETSU JŪ-KU-NICHI TŌKYŌ KWASAI HOKEN Kabushiki-GWAISHA ye ICHI-MAN GO-SEN-EN nite HOKEN wo mōshi-komi-itaru mo, migi KINGAKU ni TAISURU HOKEN-RYŌ KIN SHI-HYAKU KU-JŪ-GO-EN MINŌ naru tame, KEIYAKU MUKŌ to nari-oreri to.

SHUKKWA no GEN-IN.—SHUKKWA no GEN-IN wa imada FUMEI naredo, TABUN HŌKWA naru-beshi to no SETSU ari.

Hinoko tōku Shinagawa ni tobu.—Kono KWAJI no hinoko wa, tōku Shinagawa-JUKU FUKIN ni made tobitaru ga,—Haruki-za Banzuke no yake-kire Minami Shinagawa-JUKU HACHI-JŪ BANCHI saki ni ochitaru tame, DŌCHI no hito-bito wa hayaku DŌZA no SHŌSHITSU seshi wo shiritaru yoshi.

ZATSUBUN SŪSOKU.—KONKWAI no KWAJI wa, SENNEN Kanda no TAIKWA IRAI no ō-KWAJI naru ga,—saru NI-JŪ-SAN-NEN HONGŌ TAIKWA to sono tsuki-hi wo onajiku shi, koto ni himoto mo SENNEN no to JIKKEN mo hedatari-orazaru wa, KI to iu-beshi.

JUNTEN-DŌ BYŌIN wa mak-kaza-shita to nari, ima ni mo ENSHŌ sen to suru ni yori, SATŌ INCHŌ wo hajime, I-IN-ra wa HISSHI to narite KANGO-FU wo SHIKI shi, SŪMEI no KEIKWAN mo SHUTCHŌ shi, NYŪIN KWANJA wo HINAN seshimuru tame, HIJŌ no KONZATSU wo nashitarishi ga,—saiwai ENSHŌ wo manukaretari.

Yushima, HON-GŌ Motomachi HEN wa, SASEI GAKUSHA, sono TA KAKU GAKKŌ ZAIGAKU SEITO no SŌKUTSU ni shite, GESHUKU-ya noki wo narabe-itaru ga,—TAITEI kono KWASAI ni kakarishi wo motte, SEITO wa SAN-SAN GO-GO WANSHA wo yatoi; tsukue sono TA wo tsumi, Kanda KU no GESHUKU-ya ni ITEN suru mono hanahada ōkariki.

(“ Yomi-uri SHIMBUN.”)

THE GREAT FIRE AT HONGŌ.

About half-past two o'clock yesterday morning a fire broke out in an outhouse at No. 6 of the Second Ward of Haruki Street in the District of Hongō, belonging to Yokomakura Shōtarō, a pickle merchant, of No. 32 of the First Ward of that street. A strong North-east wind happened to be blowing, and the flames spread with great violence, while, by an unfortunate coincidence, the various companies of firemen had all hurried off to the site of another fire in Sakuragi Street, Ueno, which has been described elsewhere. Thus each was late when it hastened to the spot, the work of extinction could not be set about satisfactorily and the flames raged ever more and more fiercely, the final result being a conflagration whose like has rarely been seen of late years.

NUMBER OF HOUSES DESTROYED.—It has been impossible to obtain exact information yet, on account of the prevailing confusion; but according to investigations made at two o'clock yesterday afternoon, 963 houses were entirely, and 39 partially destroyed.

PERSONS BURNT TO DEATH (Two).—The exhibitors of articles at the Shimpu-kwan, a bazaar situated at No. 9 in the First Ward of Hongō and belonging to Kogiso Rikinosuke, had their exhibits insured in the Tōkyō Fire Insurance Company, and accordingly a fireman in the Company's employ named Wakai Yasutarō, thirty-three years of age, was actively engaged on the spot in the work of salving the property in question; but having apparently become enveloped in the smoke and lost his way in the endeavour to escape, he met a cruel death in the flames. Another case was that of a man called Kamekichi, sixty-six years of age, father to Masaki Kikujirō of No. 41 of the Second Ward of Haruki Street. Having for many years past discharged the duties of care-taker in the greenroom of the Haruki-za theatre, he came rushing to the spot with all possible speed as soon as he heard of the fire, and mounted to the third storey in order to take out the things committed to his charge, which were left in the actors' dressing-rooms. But while he was busy, every avenue of escape was cut off by the sudden spread of the fire to the entire lower portion of the building, so that he too met a cruel death in the flames. The corpse was discovered between one and two o'clock yesterday afternoon.

THE CHIEF BUILDINGS BURNT, besides the Haruki-za theatre, were the Christian church and the Wakatake-tei music hall in East Take Street, and the Shimpu-kwan bazaar. There were also eighteen telephone poles consumed, eight electric light poles, and one police station.

THE AMOUNT OF LOSSES SUSTAINED BY THE VARIOUS INSURANCE COMPANIES is as follows: Tōkyō Fire Insurance Company, 28,000 *yen*; Meiji Fire Insurance Company, 20,000 *yen*; Japan Fire Insurance Company, 2,000 *yen*; House and Goods Fire Insurance Company, 800 *yen*.

THE HARUKI-ZA THEATRE'S FIRE INSURANCE.—Application for a policy to insure this

theatre for 15,000 *yen* had been made on the 19th instant to the Tōkyō Fire Insurance Joint-Stock Company; but as the premium on this sum (495 *yen*) had not yet been paid, we are informed that the bargain was void.

ORIGIN OF THE FIRE.—The origin of the fire remains obscure; but report traces it with some probability to an act of incendiarism.

SPARKS FLY AS FAR AS SHINAGAWA.—Sparks from this conflagration flew as far as the neighbourhood of the post-town of Shinagawa, and it would seem that the fall of charred fragments of play-bills from the Haruki-za in front of No. 88 in South Shinagawa gave early intimation to the inhabitants of the burning of that theatre.

MISCELLANEOUS ITEMS.—It must be considered a curious coincidence that this fire—the most destructive since the great conflagration at Kanda a few years ago—took place on the same day of the same month as the great Hongō fire of 1890,—stranger still that it broke out within ten houses of the identical spot.

The Junten-dō Hospital, which stood exactly to leeward, was in immediate peril of catching fire. So all the medical attendants, from the superintendent Dr. Satō downwards, set to with desperate energy; and under their direction the nurses, aided by a number of police officers who appeared on the scene, placed the patients out of reach of danger. The turmoil was indescribable, but fortunately the hospital was saved from the flames.

The neighbourhood of Yushima and of Moto Street, Hongō, was lined with lodging-houses, the haunts of students attending the Medical Academy and other schools. As nearly the whole of it fell a sacrifice to the flames, great numbers of students might be seen—in threes and fours—engaging jinrikishas, piling into them their tables and other effects, and making off for the lodging-houses in the district of Kanda. (“*Yomi-uri SHIMBUN.*”)

○東京府下開票の

模様

開票の模様とて別に記すべき程の事はふけれど勝者は祝杯に敗者は焼け酒に各々有り丈けの氣焰を吐くを試に記すも亦面白からずとせんや

◎第一區

(麴町、赤坂、麻布)

午前七時より選舉長立會人等參集し成規の組織を以て開票に取掛り同九時三十分を以て了へたり結果は別項記する所の如く僅かに一票の差を以て竹内綱氏の勝利にぞ歸しける勝敗は兵家の常とはいへど其差僅かに一票とは末吉派の遺憾果して如何計りぞや特に竹内氏の一票は其自選投票あり

と聞きては「ドーしても横着者が勝ですナア」この嘆聲を發するもの豈獨り末吉派の選舉人のみならんや末吉派運動者の語る所によれば曰く先是竹内派の運動最も激甚を極め末吉派が頼みに頼みし三十餘票を或は棄權せしめ或は切入りて其運命さへ危くせしむるに至りければ末吉派の參謀連は末吉氏に向て自選投票を勸告したるも氏は斷然之を拒み自選投票は德義上爲す能はざる所なりとて遂にノ切時間五分前に入場し楠田英世氏を投票したり若し氏にして竹内氏と同じく自選投票をふしたらんには相方恰も同點とかり末吉氏は年長に依りて當選すべかりしなりと乍併男兒玉碎瓦全を耻づ末吉氏が其危險を顧みずして不德義ふる自選投票を排斥したるは天晴々々あつぱれく（とでも言ふて慰むべし）

尙同區に於ける一票の無効投票に就ては一箇の問題こそあれ即ち此無効となりし一票は麴町區三番町油薪商中條利兵衛氏の投票にて氏は其子息中條利吉氏と豫て共に末吉派の有權者なれば一昨日も午後四時頃親子同道にて入場し利吉氏は「末吉忠晴」と被選者の姓名を記したるに父利兵衛氏は單に「末吉君」と姓丈けを記し自己の記名調印をなして退場せり然るに昨日開票の際選舉長と立會人とは此「末吉君」と記して「忠晴」の二字を書き洩したる投票を無効に歸せしめたり之が爲に末吉氏は落選する事となりし次第なれば末吉派は昨日撰舉長に向て現に父子同伴して入場し豫てより共に末吉忠晴氏を投票する考なりしものなれば之を無効とするは酷なりとて迫る所ありしといふ結局或ひは當選訴訟を起さんも知れずこのことなり

◎第五區

（本所、深川）

當區は午前七時に開票を開始し同八時に終はる當選と次點との間に百票の差ありし

も元來利光氏は議會解散後直に運動に着手し深川區内の有權者に向ては一々賛成の記名調印を求むる迄に手を廻して必選疑なきに至り殆んど獨舞臺の姿なるより本所區内の有志者は如何にも残念なりとて假令勝算覺束なきも一には味方の地盤を造り一には敵をして運動費を投盡せしむるも一興ならんとの計略より選舉間際に至りて立田彰信氏を推して盛んに運動を始めしに果然利光氏は大に狼狽して立田氏は壯士を使用するとの風説を信じて何處よりか數十名の壯士を雇ひ入るゝなど遂に三千餘圓の運動費を要したるも立田派は僅かに二百圓計りなれば負けてもさまで遺憾にあらずとは立田員負の進歩黨員の負惜しみらしき辯解なりき

明治三十一年三月十七日

讀賣新聞

TŌKYŌ FUKA KAIHYŌ NO MOYŌ.

(KAIHYŌ no MOYŌ tote BETSU ni shirusu-beki hodo no koto wa nakeredo, SHŌSHA wa SHUKU-HAI ni, HAISHA wa yake-zake ni, ono-ono ari-take no KIEN wo haku wo kokoromi ni shirusu mo mata omoshirokarazu to sen ya?)

DAI IK-KU. (Kōjimachi, Akasaka, Azabu.)—GOZEN SHICHI-JI yori SENKYŌ-CHŌ tachi-ai-NIN-ra SANSŪ shi, SEIKI no SOSHIKI wo motte KAIHYŌ ni tori-kakari, DŌ KU-JI SAN-JIP-PUN wo motte oetari. KEKKWA wa BEKKŌ kisuru tokoro no gotoku, wazuka ni IP-PYŌ no SA wo motte Takenouchi KŌ SHI no SHŌRI ni zo kishikeru. SHŌHAI wa HEIKA no tsune to wa iedo, sono SA wazuka ni IP-PYŌ to wa, Sueyoshi HA NO IKAN hatashite ika bakari zo ya? Koto ni Takenouchi SHI no IP-PYŌ wa, sono JISEN TŌHYŌ nari to kiite wa, “Dō shite mo, ŌCHAKU mono ga kachi desu nā!” to no TANSEI wo HASSURU mono, ani hitori Sueyoshi HA no SENKYŌ-NIN nomi naran ya? Sueyoshi HA UNDŌSHA no kataru tokoro ni yoreba, iwaku: “Kore yori saki Takenouchi HA no UNDŌ mottomo GEKIJIN wo kiwame, Sueyoshi HA ga tanomi ni tanomishi SAN-JŪ YO-HYŌ wo aruiwa KIKEN seshime, aruiwa kiri-irite sono UMMEI sae ayauku seshimuru ni itari-kereba, Sueyoshi HA no SAMBŌ-REN wa Sueyoshi SHI ni mukatte JISEN TŌHYŌ wo KWAN-KOKU shitaru mo, SHI wa DANZEN kore wo kobami, JISEN TŌHYŌ wa TOKUGI-JŌ nasu atawazaru tokoro nari tote, tsui ni shime-kiri JIKAN GO-FUN-ZEN ni NYŪJŌ shi, Kusuda EISEI SHI wo TŌHYŌ shitari. Moshi SHI ni shite Takenouchi SHI to onajiku JISEN TŌHYŌ wo nashitaran ni wa, SŌHŌ adakamo DŌTEN to nari, Sueyoshi SHI wa NENCHŌ ni yorite TŌSEN su-bekarishi nari” to. Shikashi nagara DANJI GYOKUSAI GWAZEN wo hazu. Sueyoshi SHI ga sono KIKEN wo

kaerimizu shite, FU-TOKUGI naru JISEN TÔHYÔ wo HAISEKI shitaru wa, appare! appare! (to de mo iute nagusamu-beshi.)

Nao DÔKU ni okeru IP-PYÔ no MUKÔ TÔHYÔ ni tsuite wa, IK-KO no MONDAI koso are. Sunawachi kono MUKÔ to narishi IP-PYÔ wa, Kôjimachi KU SAM-BAN-CHÔ abura maki SHÔ CHÛJÔ RIHEI SHI no TÔHYÔ nite, SHI wa sono SHISOKU CHÛJO RIKICHI SHI to kanete tomo ni Sueyoshi HA no YÛKEN-SHA nareba, ISSAKU-JITSU mo GO-GO yo-JI goro oya-ko DÔDÔ nite NYÛJÔ shi, RIKICHI SHI wa "Sueyoshi Tadaharu" to HISEN-SHA no SEIMEI wo shirushitaru ni, chichi RIHEI SHI wa TAN ni "Sueyoshi KUN" to SEI dake wo shirushi, JIKO no KIMEI CHÔIN wo nashite TAIJÔ seri. Shikaru ni SAKUJITSU KAIHYÔ no SAI, SENKYO-CHÔ to tachi-ai-NIN to wa kono "Sueyoshi KUN" to shirushite, "Tadaharu" no NI-JI wo kaki-morashitaru TÔHYÔ wo MUKÔ ni kiseshimetari. Kore ga tame Sueyoshi SHI wa RAKUSEN suru koto to narishi SHIDAI nareba, Sueyoshi HA wa SAKUJITSU SENKYO-CHÔ ni mukatte GEN ni FUSHI DÔHAN shite NYÛJÔ shi, kanete yori tomo ni Sueyoshi Tadaharu SHI wo TÔHYÔ suru kangae narishi mono nareba, kore wo MUKÔ to suru wa KOKU nari tote, semaru tokoro arishi to iu. KEKKYOKU aruiwa TÔSEN SOSHÔ wo okosan mo shirezu to no koto nari.

(CHÛRYAKU.)

DAI GO-KU. (HONJO, Fukagawa.)—TÔKU wa GOZEN SHICHI-JI ni TÔHYÔ wo KAISHI shi, DÔ HACHI-JI ni owaru. TÔSEN to JITEN to no aida ni HYAP-PYÔ no SA arishi mo, GWANRAI Toshimitsu SHI wa GIKWAI KAISAN-GO tadachi ni UNDÔ ni CHAKUSHU shi, Fukagawa KUNAI no YÛKEN-SHA ni mukatte wa ICHI-ICHI SANSEI no KIMEI CHÔIN wo motomuru made ni te wo mawashite, HISSHÔ utagai naki ni itari, hotondo hitori-BUTAI no sugata naru yori, HONJO KUNAI no YÛSHI-SHA wa ika ni mo ZANNEN nari tote, tatoe SHÔSAN obotsukanaki mo, ITSU ni wa mikata no JIBAN wo tsukuri, ITSU ni wa TEKI wo shite UNDÔ-HI wo TÔJIN seshimuru mo IK-KYÔ naran to no KEIRYAKU yori, SENKYO majika ni itarite Tatsuta Akinobu SHI wo oshite, sakan ni UNDÔ wo hajimeshi ni, KWAZEN Toshimitsu SHI wa ôi ni RÔBAI shite, Tatsuta SHI wa SÔSHI wo SHIYÔ suru to no FÛSETSU wo SHINjite, izuko yori ka SU-JÛ-MEI no SÔSHI wo yatoi-ireru nado, tsui ni SAN-ZEN YO-EN no UNDÔ-HI wo YÔshitaru mo, Tatsuta HA wa wazuka ni NI-HYAKU-EN bakari nareba, makete mo sa made IKAN ni arazu to wa, Tatsuta-biiki no SHIMPOTÔ-IN no make-oshimi-rashiki BENKAI nariki.

(MEIJI SAN-JÛ-ICHI-NEN SAN-GWATSU JÛ-SHICHI-NICHI, "YOMI-URI SHIMBUN.")

DETAILS OF THE OPENING OF THE BALLOT AT THE TÔKYO MUNICIPAL ELECTION.

(The circumstances of the opening of the ballot supply no special subject-matter for description. Nevertheless, may not some interest be found in an attempt to describe how the various parties gave free vent to their feelings,—the victors quaffing bumpers to success, the vanquished drowning regret in their cups?)

FIRST DISTRICT (KŌJIMACHI, AKASAKA, AZABU).—The chief electoral officer and the witnesses assembled at 7 A.M., and with the prescribed formalities proceeded to open the ballot, concluding their labours at 9.30. The result, as recorded in another column, was a victory for Mr. Takenouchi Kō by the small majority of a single vote. Victory or defeat is no doubt the natural fortune of war. Nevertheless, what vexation must not this loss of the election by a single vote have caused to the Sueyoshi party! Neither is it likely that the electors of that party will be the only persons to sigh over the trickiness of their opponents' victory, when it becomes known that the single vote majority registered by Mr. Takenouchi was the result of his having voted for himself. What the leaders of the Sueyoshi party assert is that Takenouchi's people had determined from the outset on a contest fierce enough to cause a certain proportion of the majority of thirty odd votes so positively counted on by the Sueyoshi party not to be cast at all, and others to be captured for their own side, to the grave peril of the foe. With matters in this pass, Sueyoshi's council of war had urged him to vote for himself; but this he peremptorily declined to do, on the plea that voting for oneself is a moral impossibility. So it ended, five minutes before closing time, by his entering the office and casting a vote for Mr. Kusuda Eisei. Had he voted for himself, as Mr. Takenouchi did, both candidates would have registered exactly the same number, and Mr. Sueyoshi would have been elected as the senior. But a true man would rather be a jewel smashed than a tile intact.* Bravo Mr. Sueyoshi, who, mindless of his peril, refused to act so immorally as to vote for himself! (This is how we suppose his supporters console themselves.)

Again there is quite a question concerning an invalid vote in the same district. It seems that this vote, which has been pronounced invalid, was cast by Mr. Chūjō Rihei, an oil and firewood merchant at Sambanchō in the district of Kōjimachi. This gentleman and his son Mr. Chūjō Rikichi, as electors in the Sueyoshi interest, went together to the electoral office at about 4 P.M. the day before yesterday, and Mr. Rikichi wrote on his ticket "Sueyoshi Tadaharu"—the surname and Christian name of their candidate—; but his father Mr. Rihei simply wrote "Mr. Sueyoshi" on his,—the surname only, and affixed his name and seal to the document. But when the ballot was opened yesterday, the chief electoral officer and the witnesses decided the vote to be invalid because of its bearing only the words "Mr. Sueyoshi," and omitting the Christian name "Tadaharu." We are informed that as this lost Mr. Sueyoshi the election, his party yesterday strongly represented to the chief electoral officer the hardship caused by his decision, seeing that it was publicly known that father and son walked into the electoral office together, and had both of them all along intended to vote for Mr. Sueyoshi Tadaharu. It is said that the final result may be a lawsuit.

* * * *

* A quotation from a Chinese poem.

FIFTH DISTRICT. (HONJO AND FUKAGAWA).—In this district the ballot-box was opened at 7 A. M., and the proceedings concluded at 8. The elected candidate, Mr. Toshimitsu, had a majority of one hundred votes over Mr. Tatsuta Shōshin, who came out second. The latter's supporters, the Progressists, give the following explanation, which sounds rather like sour grapes. Mr. Toshimitsu, they say, set to work immediately after the dissolution of the Diet. He even went so far as to solicit each individual elector in the district of Fukagawa to sign a document pledging them all to elect him. He was positively assured of victory, and had the field completely to himself. This roused the ire of those who, in the district of Honjo, sympathised with the other side. Accordingly, though with little hope of carrying the election, they decided that it would be fun on the one hand to clear the ground for their friends, and on the other to exhaust the resources of the enemy. Following out this scheme, they, on the eve of the election, put forward Mr. Tatsuta and commenced vigorous operations. Mr. Toshimitsu was greatly alarmed, just as they had expected him to be; and, giving credence to the rumour that Mr. Tatsuta would employ roughs, he himself engaged some scores of roughs from somewhere or other, and ended by expending over three thousand dollars on the election, as against a paltry two hundred or thereabout spent by the Tatsuta party. Thus the latter experienced little vexation even in defeat.

(“Yomi-uri SHIMBUN,” 17th March, 1898.)

奠都祭

明治三十一年四月十一日東京日々新聞

明治卅一年四月十日奠都の祝祭は擧げられたり、我が天皇皇后兩陛下はこれに臨ませたり、洵に是れ稀世の盛事昭代の偉觀にぞある

これより先き花曇といふを常なる此頃の空模様悪くして前夜までは軒の點滴あまだりに小歎みもなう聞えしが當日の朝は陽光熙々日本晴といふ快晴を放ちぬ、彼の委員會員などいふ向の欣びや如何ならむいづれも豫定の時刻より新調の晴衣美々しくして南は櫻田より東は和田倉馬場先より宮城の下へと集ふ其勢ひや潮の如し式場の模様雲の如き會員は各定めテントの天幕に就き來賓は御覽所の左右なる參觀所に集りて式場の稍整頓を見たるは午前十時に近かるべし、抑も此御覽所は宮城二重橋より坂下にいたる御堀端の芝生に設けたり全体の結構は中央の正殿を宮殿

造りにして柿こけらにて葺き其箱棟等を杉の青葉にて包みたる先は潔ぎよし、殿の中央に兩陛下の玉座あり、便殿をば此の御座の後ろにぞしつらはれる、其左右なる來賓席には一方には大臣、公使、親任官華族あり一方には勅任官、少將相當以上の武官其他紳士の向彼むきのきら星と居流れて目も文に見えたりき、斯くて午前十時三十分（豫ては午前十時三十分御出門のことなりしが御都合により同四十五分と改められたり）行幸啓今の程と見奉つるや祝賀會長岡部子爵、同夫人は御車寄の左方に、同副會長澁澤榮一氏は同く右方に、祝賀會發起人市參事會員等は玉座正面の式場柵外に、來賓中の親任官、華族、外國公使、同夫人、公使館員等は御車寄の右方に、各省勅任官同夫人、陸海軍將官同相當官、新聞記者等は左方の芝生に、特別通常兩會員は式場正面の芝生に、市内各小學校生徒は二重橋外の芝生

に、孰れも整列して待ち奉る、忽地にして號砲二發あり是れ御出門を報ずるなり、同時に柵内右隅なる軍樂隊は洋々たる音を發だせり、君ヶ代を吹奏するなりき
臨幸の御模様 天皇陛下には德大寺侍從長を御陪乘、岡澤侍從武官長以下侍從武官等を供奉、皇后陛下には高倉典侍を御陪乘、香川大夫、女官等を供奉にて同十時五十五分式場御車寄に着御ある、此時奉迎の諸員最敬禮す、天皇陛下には岡部會長の御先導にて、皇后陛下には香川大夫の御先導にて便殿に入御、暫時御休憩の後十一時十分玉座に臨ませらる、此時奏樂あり、諸員は設けの席に整列して最敬禮す、兩陛下には畏くも玉座に立御あり德大寺侍從長、田中宮内大臣は其の右側に香川大夫、女官等は其の左側に陪せらる、斯くて會長岡部子爵、副會長澁澤榮一氏は相伴ひて階下より式場に

昇り玉座に咫尺して起立し會長は副會長より先づ祝賀會員の上れる頌徳表（別項にあり）を領けて奏上し終るや徳大寺侍從長其の側面より進み出で、敬んで執奏すべき旨を述べて之を領け、其席に復せらる、田中大臣踵で進みて御下賜の封金五千圓を會長に授けらる、會長は、兩陛下に對ひ奉り最敬禮して拜受の賜金を奉じ階を下りて發起人總代中野武營氏に授け、再び昇階して玉座に咫尺し市參事會員より奉つれる頌徳表（同上）を捧讀す、侍從長の之を受くる式前の如くして會長は階を下る、次に澁澤榮一氏東京商業會議所會頭の資格を以て同會議所より奉つれる頌徳表（同上）を捧讀し、侍從長また之を領くること前の式の如くなりき、右畢りて、兩陛下には便殿に入御、同十時四十分御氣色麗しく諸員の奉送と樂隊の吹奏との中に還御あらせらる（中略）此日 天皇陛下には御軍服にて通常の御

禮裝、皇后陛下には鼠地にめでたき模様ある御洋裝と拜まれぬ
立・食・場・の・混・雜 立食場は特別會員觀覽所の背後なる芝生に大天幕を張り此の中に設けたるが長さ一丈幅三尺計りの造り附けのテーブル數百脚に雪白のテーブル掛を懸け處々に花瓶を置き桃櫻混き交ぜて今を盛りと芬芳衣に薰じけり、本來立食を始むるは餘興通行の後と定めあるにも係はらず 陛下還御相成るや否や我もくどしく詰掛けし程に未だ全く用意の整備せざるにぞ、掛り員の止むるをも聞き入れず互に先きを争ひて使丁ばいの許に行き食物を得んとする絹帽シルクハットに通常禮服扱は又黒七子五ツ紋の羽織に仙臺平の御袴、紳士紳商の面々が場所柄をも辨へざるげに推し合ひ揉み合ひ彼方なる大皿の洋食を攫み取り此方の菓物をズボンの間にへし込むなんどの不行儀無作法殆ん

ぞ至らざる處なし、此くして幾箇の大壺
 に緑の波をたゞよはせける葡萄酒を酌み
 ては飲みく、剩さへキンビールを一
 人にて二本若くは三本づゝ抱き抱へて逃
 げむとするも後より推し寄する人波にて
 如何とも身動きをならず痛いゝ、推す
 なくゝと絶叫するなど殆んど沙汰の限り
 なりき、此かる有様に心付かずしてうつ
 かり觀覽所に居る面々又は婦人等は竟に
 食物を得ること能はず空腹を抱へて家路
 に歸りたる向きも多かりし由なり兎に角
 當日の特別會員としも言はば瘦せても枯
 れても輦轂の下に在る處の紳士紳商たる
 に相違なし然るに禮儀作法を辨へざる此
 の如しとせば唯々長嘆大息の外なきか又
 た當日立食場よりビールや食物を風呂敷
 包と爲し家づとに携へ歸りし向きも多か
 りしとかや爾來はかゝる經濟主義の公開
 の席上に行はれざらむ様吳々も注意あり
 たき事なり

TENTO SAI.

MEIJI NI-JŪ-ICHI-NEN SHI-GWATSU tōka TENTO no SHUKUSAI wa ageraretari. Waga TENNŌ
 KŌGŌ RYŌ HEIKA wa kore ni nozomasetari. Makoto ni kore KISEI no SEIJI, SHŌDAI no IKWAN
 ni zo aru.

Kore yori saki hana-gumori to iu wo, tsune naru kono goro no sora-MOYŌ ashiku shite, ZEN-YA
 made wa noki no amadari oyami mo nō kikoeshi ga,—TŌJITSU no asa wa YŌKŌ KI-KI, NIPPON-
 bare to iu KWAISEI wo hanachinu. Kano I-IN KWAI-IN nado iu muki no yorokobi ya ika naran!
 Izure mo YOTEI no JIKOKU yori SHINCHŌ no haregi BIBISHIKU shite,—minami wa Sakurada yori,
 higashi wa Wadagura Babasaki yori KYŪJŌ no moto ye to tsudou sono ikioi ya ushio no gotoshi.

(SHIKIJŌ no MOYŌ.) Kumo no gotoki KWAI-IN wa ono-ono sadame no tento ni tsuki, RAIHIN wa
 GORAN-JO no SAYŪ naru SANKWAN-JO ni atsumarite, SHIKIJŌ no yaya SEITON wo mitaru wa GOZEN
 JŪ-JI ni chikakaru-beshi. Somo-somo kono GORANJO wa, KYŪJŌ NIJŪ-bashi yori Sakashita ni
 itaru o horibata no shiba-fu ni mōketari. ZENTAI no KEEKŌ wa CHŪŌ no SEIDEN wo KYŪDEN-
 zukuri ni shite, kokera nite fuki, sono hako-mune TŌ wo sugi no ao-ba nite tsutsumitaru, mazu
 wa isagiyoshi. DEN no CHŪŌ ni RYŌ HEIKA no GYOKUZA ari. BENDEN woba kono GYOZA no
 ushiro ni zo shitsurawarekeru. Sono SAYŪ naru RAIHIN-SEKI ni wa, IP-PŌ ni wa DAIJIN,
 KŌSHI, SHINNIN-KWAN, KWAZOKU ari; IP-PŌ ni wa, CHOKUNIN-KWAN, SHŌSHŌ SŌTŌ IJŌ BU-
 KWAN, sono TA SHINSHI no muki kano KIRA hoshi to i-nagarete, me mo aya ni mietariki.

Kakute GOZEN JŪ-JI SAN-JIP-PUN (*kanete wa* GOZEN JŪ-JI SAN-JIP-PUN GO SHUTSUMON *to no koto narishi ga*, ^{go} TSUGŌ *ni yori* DŌ SHI-JŪ-GO-FUN *to aratameraretari*) GYŌ-KŌ-KEI *ima no hodo to mi-tatematsuru ya*, SHUKUGA KWAICHŌ ^{Okabe} SHISHAKU DŌ FUJIN *wa mi kuru-ma-yose no SAHŌ ni*, DŌ FUKUKWAI-CHŌ *Shibusawa Ei-ichi Shi wa onajiku* UHŌ *ni SHUKUGA-KWAI HOKKI-NIN, SHISANJI KWAI-IN-ra wa GYOKUZA SHŌ-MEN no SHIKI-JŌ SAKUGWAI ni, RAIHIN-CHŪ no SHINNIN-KWAN, KWAZOKU, GWAIKOKU KŌSHI, DŌ FUJIN, KŌSHI-KWAN-IN-ra wa mi-kuruma-yose no UHŌ ni*, KAKUSHŌ CHOKUNIN-KWAN, DŌ FU-JIN, RIKKAI-GUN SHIKWAN, DŌ SŌ-TŌ-KWAN SHIMBUN KISHA-ra *wa SAHŌ no shibafu ni*, TOKUBETSU TSŪJŌ RYŌ-KWAI-IN *wa SHIKI-JŌ SHŌMEN no shibafu ni*, SHINAI KAKU SHŌ-GAKKŌ SEITO *wa NIJŪ-bashi soto no shiba-fu ni*, *izure mo SEIRETSU shite machi-tatematsuru. Tachimachi ni shite GŌHŌ NI-HATSU ari:—kore* GO SHUTSUMON *wo HŌzuru nari. DŌJI ni SAKUNAI UGŪ naru GUNGAKU-TAI wa YŌYŌ taru ne wo idaseri: “Kimi ga yo” wo SUISŌ suru nariki.*

(RINKŌ *no on* MOYŌ.) TENNŌ HEIKA *ni wa* TOKUDAIJI JIJŪ CHŌ *wo* GO BAIJŌ, *Okazawa* JIJŪ BUKWAN-CHŌ IKA, JIJŪ BUKWAN *tō wo* GUBU; KŌGŌ HEIKA *ni wa* Takakura TENJI *wo* GO BAIJŌ, *Kagawa* TAYŪ JOKWAN TŌ *wo* GUBU *nite*, DŌ JŪ-JI GO-JŪ-GO-FUN SHIKIJŌ *mi-kuruma-yose ni* CHAKUGYO *aru*, *kono toki* HŌ-GEI *no* SHOIN SAI-KEI-REI *su. TENNŌ HEIKA ni wa* Okabe KWAI-CHŌ *no* GO SENDŌ *nite*, KŌGŌ HEIKA *ni wa* Kagawa TAYŪ *no* GO SENDŌ *nite*, BENDEN *ni* NYŪGYO; ZANJI GO KYŪKEI *no* *nochi*, JŪ-ICHI-JI JIP-PUN GYOKUZA *ni* *nozomazeraru. Kono toki* SŌGAKU *ari*; SHOIN *wa* mōke *no* SEKI *ni* SEIRETSU *shite*, SAI-KEIREI *su. RYŌ HEIKA ni wa* kashikoku *mo* GYOKUZA *ni* RITSUGYO *ari*; TOKUDAIJI JIJŪCHŌ, Tanaka KUNAI DAIJIN *wa*, *sono* USOKU *ni*, Kagawa TAYŪ JOKWAN-ra *wa* *sono* SASOKU *ni* Baiseraru. *Kakute* KWAI-CHŌ *Okabe* SHISHAKU, FUKUKWAI-CHŌ *Shibusawa* Ei-ichi Shi *wa* *ai-tomonaite* KAICA *yori* SHIKIJŌ *ni* *nobori*, GYOKUZA *ni* SHISEKI *shite*, KIRITSU *shi*; KWAICHŌ *wa* FUKU-KWAI-CHŌ *yori* *mazu* SHUKUGA KWAI-IN *no* *tatematsureru* SHŌTOKU-HYŌ (BEKKŌ *ni* *ari*) *wo* *ukete*, SŌJŌ *shi* *owaru ya*, TOKUDAIJI JIJŪ-CHŌ *sono* SOKUMEN *yori* *susumi-ide*, *tsutsushinde* SHISSŌ *subeki mune wo* *nobete*, *kore wo* *uke*, *sono* SEKI *ni* FUKUSERARU. Tanaka DAIJIN *tsuide* *susumite*, GO KASHI *no* FŪKIN GO-SEN-EN *wo* KWAICHŌ *ni* *sazukeraru. KWAICHŌ wa* RYŌ HEIKA *ni* *mukai-tatematsuri*, SAI-KEIREI *shite*, HAIJU *no* SHIKIN *wo* HŌji, KAI *wo* *kudarite*, HOKKI-NIN SŌDAI Nakano BUEI Shi *ni* *sazuke*, *futatabi* SHŌKAI *shite* GYOKUZA *ni* SHISEKI *shi*, SHISANJI KWAI-IN *yori* *tatematsureru* SHŌTOKU-HYŌ (DŌJŌ) *wo* HŌDOKU *su. JIJŪ-CHŌ no* *kore wo* *ukuru* SHIKI *mae no* *gotoku* *shite*, KWAICHŌ *wa* KAI *wo* *kudaru. Tsugi ni* Shibusawa Ei-ichi Shi Tōkyō Shōgyō Kwaigi-sho Kwaitō *no* SHIKAKU *wo* *motte* DŌ Kwaigi-sho *yori* *tatematsureru* SHŌTOKU-HYŌ (DŌJŌ) *wo* HŌDOKU *shi*, JIJŪ-CHŌ *mata* *kore wo* *ukuru koto* *mae no* SHIKI *no* *gotoku* *nariki. Migi* *owarite*, RYŌ HEIKA *ni* *wa* BENDEN *ni* NYŪGYO, DŌ JŪ-ICHI-JI SHI-JIP-PUN *on* KESHIKI *uruwashiku*, SHOIN *no* HŌSŌ *to* GAKUTAI *no* SUISŌ *to* *no* *uchi ni* KWANGYO *araseraru. (CHŪRYAKU.) Kono hi* TENNŌ HEIKA *ni* *wa* GO GUMPUKU *nite*, TSŪJŌ *no* GO REISŌ; KŌGŌ HEIKA *ni* *wa*, *nezumi-JI ni* *medetaki* MOYŌ *aru* GO YŌSŌ *to* *ogamarenu.*

(RISSHOKU-ba no KONZATSU.) RISSHOKU-ba wa, TOKUBETSU KWAI-IN KWANRAN-JO no HAIGO naru shiba-fu ni DAI-tento wo hari, kono naka ni mōketaru ga,—nagasa ICHI-JŌ haba SAN-JAKU bakari no tsukuri-tsuke no tēburu SŪ-HYAKU-KYAKU ni SEPPAKU no tēburu-kake wo kake, SHO-SHO ni KWABIN wo oki, momo sakura koki-mazete, ima wo sakari to FUMPŌ koromo ni KUNjikeri. HONRAI RISSHOKU wo hajimuru wa YOKYŌ TSŪKŌ no nochi to sadame-aru ni mo kakawarazu, HEIKA KWANGYO ai-naru ya ina ya, ware mo ware mo to doshi-doshi tsume-kakeshi hodo ni, imada mattaku YŌI no SEIBI sezaru ni zo; kakari-IN no tomuru wo mo kiki-irezu, tagai ni saki wo arasoite bōi no moto ni yuki, SHOKUMOTSU wo en to suru shiruku-hatto ni TSŪJŌ-REIFUKU, sate wa mata kuro-nanako itsutsu-MON no haori ni SENDAI-hira no o hakama, SHINSHI SHINSHŌ no MEN-MEN ga basho-gara wo mo wakimaazaru-ge ni oshi-ai momi-ai, kanata naru ōzara no YŌSHOKU wo tsukami-tori, konata no kudamono wo zūbon no aida ni heshi-komu nando no FU-GYŌGI BU-SAHŌ hotondo itarazaru tokoro nashi. Kaku shite IKU-KO no ōtsubo ni midori no nami wo tadayowase-keru BUDŌ-SHU wo kumite wa nomi, kumite wa nomi; amassae KIRIN biiru wo ICHI-NIN nite NI-HON moshiku wa SAM-BON zutsu daki-kakaete nigen to suru mo, ushiro yori oshi-yosuru hito-nami nite ikan to mo mi-ugoki-narazu, “Itai! itai! osu-na! osu-na!” to ZEKKYŪ suru nado hotondo SATA no kagiri nariki. Kakaru arisama ni kokorozukazu shite, ukkari KWANRAN-JO ni oru MEN-MEN mata wa FUJIN-tachi wa tsui ni SHOKUMOTSU wo uru koto atawazu, KŪFUKU wo kakaete ieji ni kaeritaru muki mo ōkarishi yoshi nari. To ni kaku TŌJITSU no TOKUBETSU KWAI-IN to shi mo iwaba, yasete mo karete mo RENKOKU no moto ni aru tokoro no SHINSHI SHINSHŌ taru ni SŌI nashi. Shikaru ni REIGI SAHŌ wo wakimaazaru kaku no gotoshi to seba; tada-tada CHŌTAN TAISOKU no hoka naki ka? Mata TŌJITSU RISSHOKU-ba yori biiru ya SHOKUMOTSU wo FURO-shiki-zutsumi to nashi, iezuto ni tazusae-kaerishi muki mo ōkarishi to ka ya. JIRAI wa, kakaru KEIZAI SHUGI no KŌKAI no SEKIJŌ ni okonawarezaran YŌ kure-gure mo CHŪI aritaki koto nari.

ANNIVERSARY FESTIVAL OF THE FIXING OF THE CAPITAL AT TŌKYŌ.

On the 10th April, 1898, a festival was held to commemorate the fixing of the capital at Tōkyō. Their Majesties the Emperor and Empress both graced it with their presence. Truly was it a rare and auspicious occasion, a magnificent spectacle such as befits a peaceful reign.

An overcast sky—the usual cloudiness which ushers in the cherry-blossoms—had prevailed for some time past; and down to the night preceding the festivities, the rain-drops could be heard ceaselessly dripping from the eaves. But morning broke with lustrous brilliancy and an Italian sky. What must not have been the joy of the committee-men and of the members of the Celebration Society, who, long before the appointed hour, and all gorgeously attired in new gala raiment, pressed forward like a surging tide from Sakurada on the south, from Wadagura and Babasaki on the east, towards the Imperial Palace!

The Scene on the Grounds.—It must have been nearly 10 A. M. before all was fairly ready for the ceremony,—the innumerable members of the Celebration Society all placed in their

allotted tents, and the invited guests assembled in the galleries to the right and left of the Imperial Pavilion which had been erected on the lawn lining the moat that runs from the Nijū Bridge of the Palace to the Sakashita Gate. The total effect produced by it was charmingly simple, roofed as the central building was with shingles, and having its square roof-ridge covered with fresh cryptomeria twigs. Thrones for their Imperial Majesties stood in the centre of this Pavilion. As for the Imperial withdrawing-rooms, these had been erected behind the throne-room. The places set apart for the invited guests to the right and left of the Imperial Pavilion were arranged as follows:—on one side the ministers of state, the foreign representatives, the members of the nobility, and those high officials who receive their appointments direct from His Majesty; on the other side the officials of the second rank, officers ranking with or above major-generals, and other distinguished gentlemen,—a brilliant array stretching into the distance like the stars, and quite dazzling to the eyes.

Well, at 10.30 A.M. (the hour appointed for Their Majesties to leave the Palace was 10.30, but to suit their Imperial convenience it was changed to 10.45), the two Imperial Processions being momentarily awaited, all stood up in rows in respectful expectation,—Viscount Okabe, President of the Celebration Society, accompanied by Viscountess Okabe, on the left of the spot where Their Majesties were to alight; Mr. Shibusawa Ei-ichi, Vice-President of the Celebration Society, on the right; the promoters of the Society and the members of the City Council beyond the paling that fenced off the ground exactly facing the throne; the highest officials, the nobility, the foreign representatives with their wives and the members of their legations, to the right of the spot where Their Majesties were to alight; the officials of the second class serving in the various ministries, with their wives, the generals, admirals, and those ranking with them, as also the representatives of the press, on the lawn to the left; the members, both special and ordinary, of the Celebration Society on the lawn facing the throne; and lastly the pupils of all the primary schools in the city on the lawn outside the Nijū Bridge. Suddenly two signal cannons were discharged, announcing that Their Majesties had quitted the Palace. At the same moment the military band stationed in the right-hand corner inside the paling gave forth sonorous harmonies:—"Long live the Emperor!" was the tune it played.

Details of the Imperial Progress.—His Majesty the Emperor, accompanied by the Grand Chamberlain Marquis Tokudaiji, and attended by the Aide-de-camp in Chief Baron Okazawa and other aides-de-camp; and Her Majesty the Empress, accompanied by the Mistress of the Robes Lady Takakura, and attended by Viscount Kagawa, Grand Master of Her Imperial Majesty's service, and several Ladies-in-waiting, arrived at the place for alighting at 10.55, amidst the profound salutations of all those who had the honour to welcome them. His Majesty the Emperor was escorted by Viscount Okabe, Her Majesty the Empress by Viscount Kagawa, to the withdrawing-room, where a few moments were given to rest before Their Majesties proceeded, at 10 minutes past 11, to take up their places on their thrones. At

that moment the band struck up, and all present, ranged in their respective places, made a profound salutation. Their Majesties were graciously pleased to rise from their thrones, having the Grand Chamberlain Marquis Tokudaiji and the Minister of the Imperial Household Viscount Tanaka on their right, and Viscount Kagawa and the Ladies-in-waiting on their left. Thereupon the President of the Celebration Society, Viscount Okabe, and the Vice-President Mr. Shibusawa Ei-ichi ascended the steps leading up to the platform. There, standing close to His Imperial Majesty, the President received from the Vice-President the address presented by the Society (which will be found in another column), and read it aloud. At the conclusion of the reading, the Grand Chamberlain Marquis Tokudaiji advanced from the side, stated that he would take charge of the document to deliver it to His Majesty, received it, and returned to his seat. Then Viscount Tanaka advanced, and handed to the President of the Celebration Society a sealed packet containing a contribution of \$ 5,000 from Their Imperial Majesties. The President made a profound salutation to Their Majesties, received the gift, descended the steps, and handed the packet to Mr. Nakano Buei as representative of the organisers of the Society. Then he again ascended the steps, approached the throne, and read an address presented by the City Council (printed in another column). The same ceremonial as before having been observed by the Grand Chamberlain in receiving this address, the President of the Society descended the steps. Next Mr. Shibusawa Ei-ichi read an address (printed in another column) from the Tōkyō Chamber of Commerce, in his capacity of President of that body, at the conclusion of which the Grand Chamberlain received it with the same ceremonial as before. When this was concluded, Their Majesties entered the withdrawing-room, and at 11.40 A. M. they were pleased to retire, smiling graciously, the band playing the while and all present bowing respectful adieux. On this occasion His Majesty the Emperor wore undress military uniform, while Her Majesty the Empress was attired in European costume, of grey stuff with a charming pattern.

Confusion in the Refreshment Tent.—Arrangements for a standing collation had been made on the lawn at the back of the seats for the Special Members of the Society, in a large tent erected for the purpose, where several hundred tables, each ten feet long and three feet wide, had been screwed into the ground and laid with snow-white cloths, while flower-vases set here and there displayed a mixture of peach and cherry-flower in full bloom, whose fragrance should scent the garments of the guests. According to the programme, the collation was not to commence until the historical and other processions should have passed by. But this arrangement was disregarded; for no sooner had Their Majesties retired than a general headlong rush ensued. The preparations, as a matter of fact, were not yet completed, and the persons in charge endeavoured to obtain a delay. But no heed was paid to their representations, the front places were fought for, the servants sought out, and refreshments demanded of them by gentlemen arrayed in tall hats and frock-coats, or else in elegant native garb,—black silk *haori*

with the crest in five places, and *hakama* too of the finest silken stuff. All these gentlemen by birth or fortune, forgetting the respect due to such a place, were to be seen hustling and jostling, snatching foreign viands from the dishes, shoving fruit into their trowser pockets, in fact carrying impropriety and bad manners almost to every length. Meanwhile, the purple waves in the numberless great wine-jars surged up and down, as these gentry kept pouring out and drinking, and pouring out and drinking again. Nor was this all:—one man would attempt to make off clasping in his arms two, it might even be three, bottles of Kirin Beer, when the human tide would surge up from behind, rendering all movement impossible, and there would be cries of “Oh! I am hurt! don’t push! don’t push!”—in fact a scene of almost indescribable confusion. Those who, ignorant of what was going on in the refreshment tent, had remained unconcernedly in their places on the grounds, and also numbers of ladies, ended by being unable to obtain anything and went home hungry. At any rate all those who had invested in tickets of Special Membership could boast that, however low their place, they were, without any room for doubt, gentlemen who had hobnobbed with Royalty. And yet, when we contemplate their offences against etiquette and decorum, what remains for us but to heave a deep sigh? We believe it is also alleged that many, on the day in question, carried home bottles of beer and eatables wrapped up in parcels as presents to their families. We would earnestly deprecate recourse to such economical principles in future on similar public occasions.

Note. This piece—a good example of newspaper description—is taken from the “NICHU-NICHU SHIMBUN” of the 12th April, 1898. The festival described was that held to commemorate the thirtieth anniversary of the selection of Tōkyō as the residence of the Emperor, and consequently the chief of the three capitals of the Empire,—Kyōto and Ōsaka being the other two. The student will here find considerable profit to his knowledge of the delicacies of the language by an analysis of the use of honorific words and terminations applied to Imperial Personages. To do justice to such in English is impossible; and the fact that the Imperial Household was reorganised on a German basis, occasions further embarrassment in the effort to render the names of certain official titles. Indeed the present translator is dissatisfied with his whole rendering of this piece, and believes that it would be within the power of many to produce a more pleasing version.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1377. 萃 *SUI* or *atsumeru*, “to collect.” 拔 (1025) being “to pull out,” the compound 拔萃 *BASSUI* perfectly expresses the double process of selection and collection.—1378. 兜 *kabuto*, “a helmet.” We seem to see the man’s head in the middle, with something surrounding it on either side, and his legs beneath.—1379. 預 *YO* or *azukaru*, “to take charge,” or *azukeru*, “to give in charge.” This character is identified with (No. 814) 豫 *YO* or *kanete* or *arakajime*, “beforehand.” The distinction of meaning between the two forms is maintained in Japanese with tolerable consistency.—1380. 割 *waru*, “to cleave in two,” to divide.” Formed ideographically from “knife” and (1381) 害 *GAI* or *sokonau*, “to hurt,” “to injure.”

1382. 鐵 *TETSU*, “iron,” also written 鉄 and 鋏, all three forms being common.—1383. 景 *KEI*, “a view.” The “three great views” of Japan are Miyajima, Matsushima, and Ama-no-Hashidate.—1384. 隨 *ZUI* or *shitagau*, “to accord,” “comply.”—1385. 符 *FU* or *warifu*, “a slip” or “tally,”—originally of bamboo, now of any material.—1386. 賃 *CHIN*, “rent,” “fare.”—1387. 額 *KAKU*, properly *shitai*, “the forehead,” but generally *taka*, “an amount” or “sum of money.” Also read *GAJU*, “a framed tablet” or “picture.” Easily to be remembered by its phonetic 客.—1388. 復 *FUKU* or *kaeru*, “to return;” also read *mata*, “again.” Remember it by its phonetic, which is the same as that of (982) 腹 *hara*, “abdomen,” the latter having appropriately the Radical for “flesh,” while “to return” has with equal appropriateness the Radical for “a man walking.”—1389. 倍 *BAI*, “double,” “...fold.”—1390. 驛 *EKI*, “a post-town,” “a railway station.” The Radical intimates it to have been formerly a place where travellers changed horses.—1391. 曜 *YŌ*, properly the refulgence of the sun or stars, but used chiefly to form the names of the days of the week, 日曜日 *NICHI-YŌ-bi*; 月曜日 *GETSU-YŌ-bi*, etc. Observe how these are formed in Jap. from the names of the sun, moon, and five great planets that rule the five elements, exactly translating the European terms.—1392. 楓 *FŪ* or *kaede*, “the maple-tree,” hence less correctly *momiji*, “the red [autumn] leaves,” 紅葉 of which the maple-tree exhibits the most brilliant specimens.—1393. 季 *KI*, “a season;” also *sue*, “the end” (of a time). Do not confound it with (1394) 李 *RI* or *sumomo*, “a plum,” or with (1309) 梨 *RI* or *nashi*, “a pear.”—1395. 續 *ZOKU* or *tsuzuku*, “to continue.”—1396. 線 *SEN* or *suji*, “a line,”—originally of course “silken thread.”—1397. 庫 *KO* or *kura*, “a military storehouse.” *Conf.* 軍 “war,” both characters having reference to war-chariots. In fact 庫 shows us literally such “chariots” under “a shelter.”—1398. 姬 *hime*, “a princess.”—1399. 尻 *shiri*, “the rump.”

1400. 停 *TEI* or *todomaru*, “to stop,” like a “man” at a “shed” (*conf.* No. 984).—1401. 僅 *KIN* or *wazuka*, “a little,” “only.”—1402. 麓 *ROKU* or *fumoto*, “the base of a mountain.” The so-called Radical 鹿 *ROKU*, “stag,” is here really phonetic, while the two “trees” at the top serve to indicate a wooded mountainous region.—1403. 溫 *ON* or *atataka*, “warm.”—1404. 翠 *SUI* or *midori*, “green.” The Radical “wings” at the top refers to the feathers of

the kingfisher, which the character originally depicted,—1405. 浴 YOKU or *abiru*, “to bathe.” It rhymes with its phonetic 谷 KOKU (or *tani*), “valley.”—1406. 疲 HI or *tsukare*, “fatigue.”—1407. 洗 SEN or *arau*, “to wash,” and (1408) 濯 TAKU or *sosogu*, “to sprinkle,” combine to form the common expression for “washing clothes,” 洗濯 SENTAKU.

1409. 晝 CHŪ or *hiru*, “daytime.” Remember it as having one stroke more than the character 書 SHO, “to write.”—1410. 協 KYŌ or *kanau*, “to agree,” “suit,” “harmonise,”—the character prettily representing the “heart” and “united strength.” Another form is 協旅 籠 which shows us “ten” persons uniting their “strength.”—1411. 籠 kago, “a cage:” 旅籠 *hatago*, “lodging,” is thus lit. “a cage for travellers.”

1412. 溜 tameru or *tamaru*, “to collect” (as water in a puddle), the character appropriately showing us “water remaining” (*mizu todomaru*).—1413. 途 TO or *michi*, “a road,”—less used to denote an actual road or highway (道路) than in such semi-metaphorical expressions as 途上 or 途中 “on the way;” 官途 = 就 少 “to enter the path of officialdom,” i. e. “to become an official,” etc.—1414. 幣 HEI, properly “riches,” “precious gifts,” hence the *nusa* or GOHEI 御幣 offered to the Shintō gods. The Radical 巾 indicates that the gifts originally meant to be represented were strips of cloth or silk. (Conf. No. 1120) 弊 yabureru, “to be torn.”—1415. 宅 TAKU, “a house.”—1416. 謝 SHA, “thanks.”

1417. 曉 GYŌ or *akatsuki*, “dawn.”—1418. 趨 SŪ or *hashiru*, “to run.”—1419. 混 KON or *majiru*, “to be mixed up,” “confused.”—1420. 際 SAI, “a limit” (of time or place), “when.”—1421. 伺 ukagau, “to wait upon,” “to enquire.” The character shows a “man” sent from the “office,” as 司 (No. 427), though commonly read *tsukasa*, “ruler,” has the secondary meaning of the “office” in which the ruling administrator sits.—1422. 洩 moreru, properly “to leak,” but more often used metaphorically for “to be omitted,” “overlooked.” Actual “leaking,” *moru*, is generally written (1423) 漏—composed of “water,” “body,” and “rain,” as if to depict the rain coming in and wetting the bodies of the inmates of a house.—1424. 肆 SHI, sometimes “a [book-] shop;” sometimes read *hoshii-mama ni*, “recklessly,” the original meaning being that of “spreading out” or “setting forth” in great quantities. Sometimes it is used phonetically for 四 SHI, “four.”

1425. 貫 KWAN, “a string of a thousand cash (the old-fashioned brass and iron coins) had holes in the middle, to enable them to be strung together); hence *tsuranuku*, “to string,” “to pierce,” “to permeate.”—1426. 葬 sō or *hōmuru*, “to bury.” The character shows some one “dead” (死) under the “sod” or “grass” (十), supported by “hands” (井, conf. p. 104), which last apparently refer to the pious care of those who inter the corpse.—1427. 厚 KŌ or *atsui*, “thick,” hence “kindly.”—1428. 戚 SEKI, properly “to grieve,” *uryōru*, hence those whom one grieves with or for, viz. “kindred.”

1429. 蜂 hachi, “a wasp,” “a bee.” The same phonetic, read HŌ in every case, occurs in

(1430) 鋒 *kissaki*, "the sharp point of a weapon," and (1431) 烽 *noroshi*, "a beacon" or "signal fire,"—the one made of metal sharp as a wasp's sting, the other hot as the pain which the sting causes. Compare also (855) 峯 "a mountain peak;" (1174) 逢 "to meet," and (1166) 縫 "to sew," all with perfectly appropriate Radicals.—1432. 竄 *ZAN* or *nigeru*, "to skulk away" or "hide" (as a "rat" 鼠 in its "hole" 穴), as in the familiar compound 逃竄 *TŌZAN*, "to run away." Hence "to secrete" or "store."—1433-4. 葡萄 *BUDŌ*, "the vine." Remember 葡 by its phonetic 甫 *HO* or *FU* (see p. 109), and 萄 by the common like-sounding character (1435) 陶 *TŌ*, "pottery."—1436. 卓 *TAKU*, "eminent;" also "a table."—1437. 絕 *ZETSU* or *tatsu*, "to sever;" also *taeru*, "to become extinct," hence *taete*, "extremely." The original sense—that of cutting a thread—survives in 糸 "silk," and 刀 "knife," two out of the three elements that compose the character.—1438. 牌 *HAI*, "a tablet," "token," "credential."—1439. 銅 *DŌ* or *akagane*, "copper," to be remembered by its familiar phonetic 同.—1440. 領 *RYŌ*, "management," "jurisdiction." Appropriately composed of 令 "to order," and 頁 "the head."—1441. 巨 *KYŌ*, "vast."—1442. 適 *TEKISURU*, "to suit," or *yuku*, "to go to."—1443. 佳 *KA* or *yoki*, "good," "beautiful."—1444. 亘 *wataru*, "to cross over" (as the "sun" from the top to the bottom of heaven).—1445. 虞 *omom-pakaru*, "to cogitate," "to be anxious," also *osoreru*, "to fear (one would be extremely anxious if a "tiger" 虎 were prowling about!).—1446. 誇 *KŌ* or *hokoru*, "to boast." Akin both in structure and signification are (1447) 跨 *matagaru*, "to bestride," and (1448) 袴 *hakama*, "large loose Japanese trousers."—1449. 痢 *RI*, "dysentery."—1450. 著 *CHO* or *ichijirushi*, "conspicuous;" also *arawasu*, "to manifest," "to publish."—1451. 効 *KŌ*, "effect," "merit."—1452. 擬 *GI*, "comparison," "similarly," as in 模擬 *MOGI*, "imitation." *Magirawashii*, "confused," "counterfeit," is more often written with the character (1028) 紛 *FUN*, as immediately below in the text.—1453. 稱 *SHŌ* or *tonaeru*, "to designate."—1454. 標 *HYŌ*, "a signal," "a mark." The phonetic is (1455) 票 *HYŌ*, "a ticket," the two being thus akin in signification as in sound.—1456. 顧 *KO* or *kaeri-miru*, "to look behind one," "to consider."—1457. 欺 *KI* or *azamuku*, "to deceive."—1458. 需 *JU* or *motomeru*, "to require," "to demand."—1459. 怠 *TAI* or *okotaru*, "to be remiss."—1460. 僻 *HEKI*, "remote," "rustic." The same phonetic occurs (but the sound oscillates between *HEKI* and *HI*) with appropriately varied Radicals in (1461) 避 *HI* or *HEKI*, Jap. *sakeru*, "to shun," as in 避暑, *HISHO*, [going into the hills] to avoid the heat;" (1462) 壁 *HEKI* or *kabe*, "a wall;" (1463) 癖 *HEKI* or *kuse*, "a bad habit;" (1094) 譬 *HI*, "a comparison."—1464. 販 *HAN*, "selling," "dealing in." The formation of this character reminds us of the English phrase "to turn [an honest] penny."—1465. 確 *KAKU*, "solid," hence *tashika*, "certain."

1466. 科 *KWA*, "a series," "a sort," "a branch of study." Used in such compounds as 內科 *NAIKWA*, "the inner sort [of treatment]," i. e. "medicine;" 外科 *GEKWA*, "the outer sort [of treatment]," i. e. "surgery." Do not confound 科 *KWA* with (737) 料, the *RYŌ*

of RYŌRI, "cooking," which has one stroke more.—1467. 史 SHI, "history." Observe the "mouth" 口 which relates it.—1468. 稅 ZEI, "a tax," composed of "grain" and (1475) "exchanging," referring to the old taxes in kind.—1469. 幕 MAKU, "a curtain;" also BAKU when speaking of curtain, i. e. tent, i. e. military, feudal, or "shōgunal" affairs.—1470. 滅 METSU or horobosu, "to destroy." Notice in it the destructive elements "water" and "fire."—1471. 材 ZAI, "timber," "materials," "ability." Interchanged with (228) 才 in the two latter meanings.—1472. 識 SHIKI or shiru, "to know."—1473. 奇 KI or ayashii, "strange,"—same as No. 775, but considered more correct.—1474. 嫌 KEN or kirau, "to dislike:"—one "woman" is "unable" to bear another woman.—1475. 兌 DA, "exchanging," "permeating."—1476. 批 HI, "criticism," lit. "the hand comparing."—1477. 摘 TEKI or tsumamu, "to pick out."—1478. 錄 ROKU or shirusu, "to record."—1479. 述 JUTSU or noberu, "to state."—1480. 零 REI, "a fraction," "a cipher" (as it were a tiny drop of "rain," 令 REI being the phonetic).—1481. 敬 KEI or uyamau, "to reverence." Conf. 953 and 954.—1482. 般 HAN, "sort," "time."—1483. 抱 HŌ or idaku, "to embrace," "hold in the arms." (包 conf. 708 HŌ, "to wrap.")—1484. 研 KEN or migaku, "to rub," "to polish."—1485. 究 KYŪ or kiwameru, "to investigate carefully" (as if peering into a "hole," with 九 as the phonetic). Conf. (993) 窮 which in Jap. has the same readings.—1486. 感 KANZURU, "to feel" (metaph.). This character naturally comes under the Radical for "heart." Curiously enough, yet another "heart" may be added at the left, making (1437) 憾 KAN or uramu, "to regret," "feel vexed."—1488. 頗 HA, "the head inclined to one side," as in 偏頗 HEMPA, "partiality;" hence also suko-buru, "very."—1489. 拓 TAKU or hiraku, "to open" (like a man's "hand" breaking "stones").

1490. 曇 DON or kumoru, "to cloud over" (the "sun" with "clouds").—1491. 穩 ON or odayaka, "quiet," "secure." Same tsukuri, though there read IN, as in (929) 隱 kakure-ru, "to hide,"—hiding and security being cognate ideas. The phrase given in the margin—"TENKA TAIHEI, KOKUDO AN-ON" is often to be seen inscribed on stone slabs; it is a pious wish for absolute peace to the whole world, and quiet security to the empire.—1492. 泰 TAI here means ōi naru, "great." It is also read yutaka, "fertile" and yasui, "pacific." It is often interchanged with (511) 太.—1493. 攝 SETSU, "control," "direction." Used phonetically in the name of the well-known province of 攝津 SETSU, and here for the proper name "Celsius."—1494. 沿 EN or sou, "to go by the side of," "to follow along."

1495. 容 YŌ or katachi, "appearance," as in 容貌 YŌBŌ, "appearance;" also ireru, "to insert."—1496. 貧 HIN or mazushii, "poor," the character indicating a [very small] "share" of "treasures."

1497. 綻 hokorobu, "to rip" or "split open," as a seam.—1498. 拘 KŌ or toraeru, "to clutch" or "restrain," hence kakawaru, to be concerned with.—1499. 杖 tsue, a.,

staff" or "stick."—1500. 曳 *hiku*, "to trail," "to drag." Memorise this rather unusually constructed character with the analogous (No. 1422) 洩 *morenu*, "to leak."

1501. 饗 *KYŌ*, "a banquet." This alarming-looking character contains No. 1249 as its phonetic. The same occurs in (1502) 響 *KYŌ* or *hibiki*, "a reverberating or echoing sound," lit. "a sound" 音 from the "village" 郷. Learn these three characters, as it were, on each other, remembering each by the other two.—1503. 宴 *EN*, "a feast."—1504. 晚 *BAN*, "evening."—1505. 餐 *SAN*, "a meal."—1506. 賓 *HIN*, "a guest," the distinction between it and 客 *KYAKU* being that the former is always a real "guest" in the proper English sense of the word, whereas 客 is often rather a "customer," "passenger," etc., i.e. one who pays for the attention he receives. 賓 may be best remembered as the phonetic of 濱 in the familiar place-name *Yokohama* 橫濱.—1507. 桂 *katsura*, the "cinnamon" or "cassia-tree," familiar to residents in Japan as the fragrant *MOKUSEI* with its clusters of small, deep-yellow blossoms.—1508. 露 *RO* or *tsuyu*, "dew," used phonetically for "Russia."—1509. 韓 *KAN*, "Korea."—1510. 瑞 *ZUI*, "an auspicious omen." Used phonetically for the first syllable of "Sweden" 瑞典 and of "Switzerland" 瑞西.—1511. 墨 *BOKU* or *sumi*, "Indian ink" (appropriately composed of 黑 "black," and 土 "earth").

1612. 暴 *BŌ*, "violent" (weather would be such in which one suffered from a "combination" of "sun" and "water").—1513. 損 *SON*, "damage," "pecuniary loss" (such as is likely to befall those whose "treasures" are spent from "hand" to "mouth").—1514. 噴 *FUN*, "to spurt," "to spout." Kinship of signification, with appropriately varied Radical, is found in (976) 憤 *FUN* or *ikidōru*, "to be indignant."—1515. 溢 *afureru*, "to overflow" (from water and No. 904, 益 "more and more"). 1516. 浸 *SHIN* or *hitasu*, "to soak."—1517. 擾 *JŌ* or *midasu*, "to embarrass," "to disturb" (from "hand" and 憂 "sorrow").—1518. 惹 *hiku*, "to provoke," "to elicit."—1519. 仲 *CHŪ*, a synonym for 中 "middle."—1520. 盡 *JIN* or *tsukusu*, "to exhaust."—1521-2. 簞笥 *TANSU*, "a chest of drawers," "a cabinet."—1523. 崩 *HŌ* or *kuzureru*, "to fall to pieces," as a mountain by a landslide. 崩御 *HŌGYŌ* means the death of an emperor, the honorific being put after, instead of before, the other character. Other instances of such inversion with 御 occur.—1524. 壞 *KWAI* or *kuzureru*, "to break down," "to go to ruin."—1525. 傷 *SHŌ* or *itamu*, "to hurt."—1526. 汽 *KI*, "steam," a specialised form of (378) 氣 "vapour" in general. Sometimes the Radical alone (1527) 气 is employed for "steam," as if it were an abbreviated form of 汽.—1528. 磯 *iso*, "the sea-beach" (lined with "ever so many stones").—1529. 靜 *SEI* or *shizuka*, "quiet."—1530. 鷺 *washi*, "an eagle" (appropriately formed of "bird," "metropolis," and "very," it being the very greatest of birds).—1531. 油 *YU* or *abura*, "oil," "grease."—1532. 詳 *SHŌ* or *tsumabiraka*, "minute," "detailed," hence "plain."—1533. 課 *KWA*, nearly the same as (No. 1466) 科.—1534. 技 *GI*, "skill," "the arts,"

as in **技藝** GIGEI, "the mechanical arts;" **技師** GISHI, "an engineer." The character seems to portray the very primitive art of lopping off the branches of trees.—1535.

修 also written **脩** SHŌ or *osameru*, "to adjust," "to repair."—1536. **繕** ZEN or *tsukurou*, "to mend" ("silk" used to set torn garments to "rights").

1537. **漬** *tsukeru*, "to soak," "to pickle."—1538. **枕** CHIN or *makura*, "a pillow."

The choice of the Radical here well exemplifies the difference between Far-Eastern pillows and ours. The other most familiar character having the same phonetic is (1539) **沈** CHIN or *shizumu*, "to sink."—1540. **昇** SHŌ or *noboru*, "to ascend" (from the "sun" "rising").—

1541. **猛** MŌ or *takeshi*, "brave," "fierce."—1542. **項** KŌ, properly *unaji*, "the nape of the neck," hence "sort," "item," "article."—1543. **馳** CHI or *haseru*, "to gallop," "to run."

It combines with No. 818 **走** which also signifies "running," to form the term **御馳走** GOCHISŌ, "a feast;" but why so written is not plain, unless it be that folks all run together to eat the tasty dishes.—1544. **駢** *haseru*, "to run" (as a "horse" does "uphill").

—1545. **愈** *iyō-iyō*, "more and more;" also *ieru*, "to get better."—1546. **勸** KWAN or *susumeru*, "to encourage."—1547. **險** KEN or *kewashii*, "precipitous," "dangerous."—1548.

護 GO or *mamoru*, "to protect."—1549. **働** *hataraku*, "to work" (from "man" "moving").—1550. **捲** *maku*, "to roll," practically identical with (No. 716) **卷**.—1551.

慘 SAN, ZAN, or *mugoi*, "cruel" (what "goes" to one's "heart"): **無慘** means the same; it is not negative.—**驅** KU, *karu*, or *kakeru*, "to urge on," "to race," "to rush." Often compounded with No. 1543, thus **馳驅** CHIKU *suru*, "to drive fast."—1553-4. **俳優** HAIYŪ, "an actor."

優 alone is *sugureru*, "to excel."—1555. **階** KAI, "a storey" in a house, originally *kizhashi*, "stairs."—1556. **軀** TAI or *karada*, "the body," a favourite Jap. equivalent of the more complicated (833) **體**. Its formation from **本身** HONSHIN, "one's own self," makes it easy to remember.—1557. **劇** GEKI or *hageshii*, "violent" (suggested by the combination of "a tiger," "a pig," and "a knife!"); also "a play" or "drama."—1558.

基 KI or *motoi*, "a foundation" ("that earth" on which the building rests).—1559. **督** TOKU or *tadasu*, "to enquire into," "to superintend," as in **監督** KANTOKU, "superintendence," hence "a bishop," (1560) **監** alone being read *kangamiru*, "to examine."

基督 together form the standard, though imperfectly phonetic, transcription for the name of "Christ."—1561. **席** SEKI, "a seat" or "place," as at a dinner. It is formed of **巾** "napkin" and (1562) **庶** SHO or *moro-moro*, "people," "multitude" (contracted), in allusion to the courtesies paid to guests.—1563. **柱** *hashira*, "a post."—1564. **燈** TŌ or *tomoshibi*, "a light," "a lamp" ("fire lifted up").—1565. **巡** JUN or *meguru*, "to go the rounds."—

1566. **放** HŌ or *hanatsu*, "to let go," "to let off."—1567. **粉** FUN or *ko*, "powder" ("rice divided" into minutest fragments).—1568. **距** KYO or *hedataru*, "to be distant from" ("foot" indicating the sense, and 1441 **巨** giving the sound).—1569. **延** EN or *nobiru*, "to extend," "to spread."—1570. **員** IN, "number," "member."—1571. **揮** KI or *fururu*,

“to wield,” “to animate” (as a general’s “hand” does his “army”).—1572. **患** KWAN or *uryōru*, “to be afflicted” (represented by the joint wailing of “two mouths” to a sympathising “heart”).—1573. **巢** SŌ or *su*, “a nest” (the lower part being of course the tree on which the nest is built, while the square in the middle probably represents the nest itself, and the three crooked top strokes the heads or feathers of the birds popping out of it).—1574. **窟** KUTSU or *iwaya*, “a cave.”—1575. **抵** TEI or *ataru*, “to strike against.” **大抵** “for the most part.”—1576. **腕** WAN or *ude*, “the arm.”—1577. **机** KI or *tsukue*, “a table” (interchanged with **几**, the Radical **木** being prefixed for greater clearness).—1578. **積** SEKI or *tsumu*, “to pile” or “heap up.”

1579. **祝** SHUKU or *iwau*, “to congratulate.”—1580. **杯** HAI or *sakazuki*, “a wine-cup.” (On the *lucus a non lucendo* principle, remember it as being “not” of “wood,” but of porcelain). This character is an alternative of (No. 771) **盃**.—1581. **敗** HAI or *yabureru*, “to be defeated” (“treasures struck,” i. e. taken away by robbers).—1582. **焰** also written **燄** and practically identical with (1583) **炎**, both being read EN or *honō*, “flame,” “blaze.”—1584. **試** SHI or *kokoromiru*, “to experiment.”—1585. **綱** KŌ or *tsuna*, “a rope” (“thread” of the size of a “hillock”).—1586. **投** TŌ or *nageru*, “to throw” (from “hand” and “spear”).—1587. **嘆** or **歎** TAN or *nageku*, “to sigh” (“mouth or yawn” as the appropriate Radical; the phonetic is read KAN in some other characters, e. g. in **漢** KAN, “China”).—1588. **激** GEKI or *hageshi*, properly “water in violent commotion,” hence “violent” (“water” “striking” in “white” foam on the “side” of a rock).—1589. **棄** KI or *suteru*, “to throw away.”—1590. **謀** BŌ or *hakari-goto*, “a plan,” “a stratagem” (“certain words”).—1591. **拒** KYO or *kobamu*, “to ward off,” “to reject.” Comparing **拒** and (1568) **距**, note the fundamental kinship of signification which the Radicals appropriately diversify,—“warding off” (distancing with the hand), and “being distant” as through having walked away on one’s feet. The phonetic (1441) **巨** “great” indeed has traces of the same fundamental meaning; for greatness keeps at a distance from, and wards off the crowd.—1592. **𠄎** *shime* “shutting,” “concluding,” a vulgar symbol which can hardly be considered as a character. The real character for *shimeru*, “to shut” is (1020) **締**.—1593. **恰** *adakamo*, “just as,” “fitly” (the “heart” “joined”).—1594. **恥** CHI or *haji*, “shame” (from “ear” and “heart,” because the ear reddens when a person is ashamed). Often also written **耻**.—1595. **排** HAI or *hiraku*, “to push open.”—1596. **斥** SEKI or *shirizokeru*, “to drive away,” “to expel” (as with the stroke of an “axe”).—1597. **題** DAI, “a subject,” “a title.”—1598. **忠** CHŪ, “loyalty” (a “heart” “centering” in the right). Read *tada* in personal names, through allusion to the *tadashii* or “correct” nature of loyal conduct. A useful kindred character is (1599) **衷** CHŪ, Jap. *uchi*, “the inside,” hence *makoto*, “truth,”—formed metaphorically of “inside garments,” the character **衣** “garments”

being, as will be noticed, cut in two by 中. Do not confound it with (1600) 哀 AI or *kanashimu*, "to grieve,"—the "mouth" of one clad in mourning "garments."—1601. 單 TAN or *hitoe*, "single," "simple."—1602. 退 TAI or *shirizoku*, "to retire."—1603. 酷 KOKU, "cruel," also *hanahada*, "extremely." 慘酷 ZANKOKU is the common expression for "cruelty."—1604. 迫 HAKU or *semaru*, "to be harassed." The corresponding active verb *semeru*, "to attack," "to harass," is written with the character (1605) 攻 KŌ (formed of "work" and "to strike").—1606. 訟 SHŌ or *uttai*, "litigation" (i. e. "words" in "public").—1607. 贊 SAN, properly *tasukeru*, "to assist," "to second;" also used for (1277) 讚 *homeru*, "to praise."—1608. 姿 *sugata*, "appearance," "figure" (that "according to" which a "woman" is estimated).—1609. 算 SAN or *kazoeru*, "to cypher," "to estimate;" also written 筭.—1610. 敵 TEKI, "a foe" (with the appropriate Radical "to strike"). Same phonetic in (1611) 滴 TEKI or *shizuku*, "a drop."—1612. 彰 SHŌ or *arawasu*, "to display;" also read *akiraka*, "clear," whence *akira* or *aki* in personal names. The original force of the character was that of a beautiful bird displaying its feathers, the Radical 彡 representing "feathers," while one of the significations of 章 is *aya*, "ornament," "elegance."

1613. 奠 TEN or *sadameru*, "to set up" "to fix." (The character shows libations of "liquor set up on a "stand," 大 being here a corruption of 几 "a stand"—for presentation to the gods.)—1614. 陛 HEI, the steps of the throne" (*conf.* "Colloq. Handbook," ¶ 67, N. B.)—1615. 臨 RIN or *nozomu*, "to behold (patronisingly)," "to approach." We may remember the character as portraying the "mouths" of three "servants" visited by their lord and master; for 一 here, as often, is a contraction of 人.—1616. 洵 *makoto ni*, "truly."—1617. 昭 SHŌ or *akiraka*, "luminous" *Conf.* (580) 照. The two are cognate; but 昭 denotes rather "luminosity" itself, while 照 gives rather the verbal idea of "shining."—1618. 偉 I or *ōi naru*, "grand."—1619. 歇 *yamu*, "to rest a little," "to halt." The force of this character is well seen in *okori* or KANKETSU-NETSU, 間歇熱 "intermittent fever."—1620. 委 I or *yudaneru*, "to commit," "to entrust" (the character portrays a "woman" bending under the burden of the "grain" entrusted to her care).—1621. 欣 KIN or *yorokobu*, "to rejoice."—1622. 稍 *yaya*, "gradually," "somewhat" (the character represents "grain" "like to" ripen); for (1623) 肖 SHŌ or *niru* means "to be like." 不肖 FUSHŌ, "unlike [my father]," that is, "degenerate" is a self-depreciatory term for "I".—1624. 頓 TON, "to bow the head" (頓首); also read *yagate*, "forthwith." It naturally has the Radical for "head," whereas the homonymous (1625) 鈍 TON or *nibui*, "blunt," "dull," has that for "metal."—1626. 抑 properly YOKU or *osaeru*, "to repress;" hence used for *somo-somo*, a conjunction serving to introduce a new subject, "now," "well then."—1627. 柿 *kaki*, "a persimmon;" also used for *kokera*, "shingles for roofing."—1628. 葺 *fuku*, "to roof,"

“to thatch,” “to tile.”—1629. 潔 KETSU or *isagiyo*i, “pure.”—1630. 勅 CHOKU or *mikoto-nori*, “words uttered by the Emperor,” “an Imperial edict” (which “binds” with “strength”).—1631. 紳 SHIN, originally “a large sash,” such as the Chinese officials and gentry were alone privileged to wear; hence “a gentleman.” The character portrays “silk extending” round the waist.—1632. 啓 KEI or *hiraku*, “to open,” “explain,” “state.”—1633. 副 FUKU or *soeru*, “to put along with;” hence “vice,” “second.”—1634. 澁 SHŪ or *shibui*, “astringent” (“liquid stopping thrice” on the palate, and refusing to be swallowed).—1635. 柵 saku, “a palisade,” “a railing” (“slips” of “wood”).—1636. 列 RETSU or *tsuranaru*, “to be in a row.”—1637. 砲 HŌ, “a gun,” “the report of a gun” (the Radical dating from times when great “stones” were the projectiles employed).—1638. 隅 GŪ or *sumi*, “a corner.”—1639. 隊 TAI, “a squad,” “a band.”—1640. 奏 SŌ, “a report to the throne;” also *kanaderu*, “to perform music.” Distinguish it from 奉 *tatematsuru*.—1641. 侍 JI or *hamberu*, “to wait on.”—1642. 陪 BAI, “to accompany.”—1643. 迎 GEI or *mukaeru*, “to go out and receive.”—1644. 導 DŌ or *michibiku*, “to lead” (“an inch on the road”).—1645. 憩 KEI or *ikou*, “to rest.” (Rest is “sweet” alike to “tongue” and “heart.”)—1646. 咫 SHI, “a foot measure” (“only” a “foot measure”); it is smaller than a 尺 SHAKU, read SEKI in the compound 咫尺.—1647. 頌 SHŌ or *homeru*, “to eulogise” (as a “prince” to his “face”).—1648. 終 SHŪ or *owaru*, “to end.” Remember it by the end of a piece of “thread,” and “winter” which is the end of the year.—1649. 踵 SHŌ or *tsugu*, “to follow closely.”—1650. 賜 SHI or *tamau*, “to bestow on an inferior” (the character shows “treasures changing” hands).—1651. 授 JU or *sazukeru*, “to grant,” “to confer” (from “hand” and “to receive”).—1652. 捧 HŌ or *sasageru*, “to offer to a superior” (手 and 奉 well render the meaning).—1653. 畢 HITSU or *owaru*, “to finish.” We thus have no less than four common characters for the single verb *owaru*, viz. 了 終 竟 and 畢; for Chinese is a rich language; but we have no right to complain, seeing that English uses the four synonyms “end,” “finish,” “terminate,” “conclude,” and perhaps others yet to express the same idea.—1656. 還 KWAN or *kaeru*, “to return,” “to go away.”—1655. 裝 SŌ or *yosooi*, “getting ready,” hence “dress.” In the specialised sense of “adornment,” the kindred character (1656) 粧 SŌ or SHŌ is preferred.—1657. 背 HAI or *se*, “the back;” also read *somuku*, “to turn one’s back on” (from “flesh” and “north,” intimating that the pleasant and auspicious way to face is southwards.)—1658. 幅 haba, “width.”—1659. 脚 KYAKU or *ashi*, “the leg,” “the foot,” hence the auxiliary numeral for chairs and tables. The phonetic (1660) 却 KYAKU means *shirizokeru*, “to send away;” hence *kaette*, “on the contrary.” The rationale of 脚 (from “flesh” and “sending away”) is that the legs are hung down and disused in sitting.—1661. 桃 TŌ or *momo*, “a peach.”—1662. 芬 FUN, “fragrance” (from “plant” and “to divide,” because a flower diffuses fragrance).—1663. 薰 KUN or

kaoru, "to smell sweet." The same phonetic and a distantly related pleasant sense are found in (1664) 勳 KUN or *isaoshi*, "merit."—1665. 係 KEI or *kakawaru*, "to be concerned," "connected with" (like a "man" bound by a "silken cord"): the compound 關係 is very common.—1666. 詰 *tsumeru*, "to pack," "to stuff."—1667. 絹 *kinu*, "silk."—1668. 帽 BŌ, "a hat;" appropriately formed from "towel" and (1669) 冒, also read BŌ and originally signifying a "head-covering," but now *okasu*, "to brave."—1670. 叔 *sate*, "well then!" The word *sate* is also written (1671) 偕.—1672. 紋 MON, "a crest," also read *aya*, "pattern" (a "mark" sewn on in "silk").—1673. 揉 *momu*, "to rub," "to shampoo" (making "pliable" with the "hand").—1674. 攪 KAKU or *tsukamu*, "to clutch."—1675. 剩 JŌ or *amaru*, "to remain over" (乘 gives the sound, while the Radical for "knife" indicates something left over from cutting).—1676. 叫 or 叫, KYŪ or *sakebu*, "to cry out."—1677. 汰 TA, properly "to rinse," but it chiefly occurs phonetically in the Colloquial word SATA.—1678. 兎 TO or *usagi*, "a hare" (a rude picture of a rabbit squatting with its tail perked up). In *to ni kaku*, both characters are used phonetically *to* and *kaku* being really native Jap. words, 訓 not 音.—1679. 瘦 *yaseru*, "to be lean," "thin,"—one of the ills incidental to old age, whence this character is composed of "disease" and (1680) 叟 sō, "an old gentleman."—1681. 枯 KO or *kareru*, "to wither" (like an "old tree"). Learn in this context (1682) 姑 KO or *shūtome*, "a mother-in-law" (lit. "old woman").—1683. 輦 REN, "the Imperial chariot" (from "carriage" and two "men" 夫 to drag it).—1694. 穀 KOKU, "the hub of a wheel." Remember it by means of the commoner character 穀 "cereals," also read KOKU.—1685. 唯 *tada*, "merely."—1686. 携 KEI or *tazusaeru*, "to carry," "to take."

1424 肆	1414 幣	1405 浴	1395 續	1385 符	1377 萃
1425 貫	1415 宅	1406 疲	1396 線	1386 賃	1378 兜
1426 葬	1416 謝	1407 洗	1397 庫	1387 額	1379 預
1427 厚	1417 曉	1408 濯	1398 姬	1388 復	1380 割
1428 戚	1418 趨	1409 晝	1399 尻	1389 倍	1381 害
1429 蜂	1419 混	1410 協	1400 停	1390 驛	1382 鐵
1430 鋒	1420 際	1410 協	1401 僅	1391 曜	1382 鉄
1431 烽	1421 伺	1411 籠	1402 麓	1392 楓	1382 鋏
1432 竄	1422 洩	1412 溜	1403 溫	1393 季	1383 景
1433 葡	1423 漏	1413 途	1404 翠	1394 李	1384 隨

1484 研	1474 嫌	1464 販	1454 標	1444 亘	1434 荀
1485 究	1475 兌	1465 確	1455 票	1445 虞	1435 陶
1486 感	1476 批	1466 科	1456 顧	1446 誇	1436 卓
1487 憾	1477 摘	1467 史	1457 欺	1447 跨	1437 絕
1488 頗	1478 錄	1468 稅	1458 需	1448 袴	1438 牌
1489 拓	1479 述	1469 幕	1459 怠	1449 痢	1439 銅
	1480 零	1470 滅	1460 僻	1450 著	1440 領
	1481 敬	1471 材	1461 避	1451 効	1441 巨
	1482 般	1472 識	1462 壁	1452 擬	1442 適
	1483 抱	1473 奇	1463 癖	1453 稱	1443 佳

1537 漬	1530 鷺	1520 盡	1510 瑞	1500 曳	1490 曇
1538 枕	1531 油	1521 簞	1511 墨	1501 饗	1491 穩
1539 沈	1532 詳	1522 筍	1512 暴	1502 響	1492 泰
1540 昇	1533 課	1523 崩	1513 損	1503 宴	1493 攝
1541 猛	1534 技	1524 壞	1514 噴	1504 晚	1494 沿
1542 項	1535 修	1525 傷	1515 溢	1505 餐	1495 容
1543 馳	1535 脩	1526 瀟	1516 浸	1506 賓	1496 貧
1544 駟	1536 繕	1527 气	1517 擾	1507 桂	1497 綻
1545 愈		1528 磯	1518 惹	1508 露	1498 拘
1546 勸		1529 靜	1519 仲	1509 韓	1499 杖

1587 歎	1579 祝	1577 机	1467 粉	1557 劇	1547 險
1588 激	1580 杯	1578 積	1468 距	1558 基	1548 護
1589 棄	1581 敗		1569 延	1559 督	1549 働
1590 謀	1582 焰		1570 員	1560 監	1550 捲
1591 拒	1582 燄		1571 揮	1561 席	1551 慘
1592 ノ	1583 炎		1572 患	1562 庶	1552 驅
1593 恰	1584 試		1573 巢	1563 柱	1553 俳
1594 恥	1585 綱		1574 窟	1564 燈	1554 優
1594 耻	1586 投		1575 抵	1565 巡	1555 階
1595 排	1587 嘆		1576 腕	1466 放	1556 躰

1643 迎	1633 副	1623 肖	1613 奠	1605 攻	1596 斥
1644 導	1634 澁	1624 頓	1614 陞	1606 訟	1597 題
1645 憇	1635 柵	1625 鈍	1615 臨	1607 贊	1598 忠
1646 咫	1636 列	1626 抑	1616 洵	1608 姿	1599 衷
1647 頌	1637 砲	1627 柿	1617 昭	1609 算	1600 哀
1648 終	1638 隅	1628 葺	1618 偉	1609 筭	1601 單
1649 踵	1639 隊	1629 潔	1619 歇	1610 敵	1602 退
1650 賜	1640 奏	1630 勅	1620 委	1611 滴	1603 酷
1951 授	1641 侍	1631 紳	1621 欣	1612 彰	1604 迫
1652 捧	1642 陪	1632 啓	1622 稍		1604 迫

		1682 姑	1673 揉	1663 薰	1653 畢
		1683 輦	1674 攪	1664 勳	1654 還
		1684 轂	1675 剩	1665 係	1655 裝
		1685 唯	1676 叫	1666 詰	1656 粧
		1686 携	1676 叫	1667 絹	1657 背
			1677 汰	1668 帽	1658 幅
			1678 鬼	1669 冒	1659 脚
			1679 瘦	1670 叔	1660 却
			1680 叟	1671 偕	1661 桃
			1681 枯	1672 紋	1662 芬

TENTH SECTION.

—
EASY PIECES BY CONTEMPORARY
AUTHORS.

近
文
數
篇

TENTH SECTION.

EASY MODERN PIECES.

懸賞募集 座右銘

迂速塞翁

一 一を聞きて十を知るは易く十を知りて一
を行ふは難し
一 酒を貪るものは胃を損じ財に酔ふものは
骨を害す
一 行は世と遷れ心は時と變るを勿れ
一 口に約するは脆く心に誓ふは堅し
一 義務と觀ずれば苦し權利と悟れば樂し
一 牡丹餅素と棚に無し棚に入れて始て有り
一 勉むるときは他を忘れて勉め食するとき
は他を忘れて食し寝ぬるときは他を忘れ
て寝ぬよ
一 佳肴を食はざるは愚なり憐むべし佳味の
爲に食ふは狂なり笑ふべし衛生の爲に食
ふは賢なり賞すべし
一 屋に眠れる猫は墜ちず自ら昇ればなり樹
に在る狗は危し人によりて上ればなり

ZAYŪMEI.

(KENSHŌ BOSHŪ.) USOKU SAIŌ.

- (Hitotsu.) ICHI wo kikite JŪ wo shiru wa yasuku ; JŪ wo shirite ICHI wo okonau wa katashi.
(Hitotsu.) Sake wo musaboru mono wa, I wo SONJI ; ZAI ni you mono wa, hone wo GAISU.
(Hitotsu.) Okonai wa, yo to utsure ; kokoro wa, toki to kawaru koto nakare.
(Hitotsu.) Kuchi ni YAKUSURU wa moroku ; kokoro ni chikau wa katashi.
(Hitotsu.) GIMU to KWANzureba, kurushi. KENRI to satoreba, tanoshi.
(Hitotsu.) BOTA-mochi moto tana ni nashi. Tana ni irete, hajimete ari.
(Hitotsu.) Tsutomuru toki wa, TA wo wasurete tsutome ; SHOKUSURU toki wa, TA wo wasurete
SHOKUSHI ; inuru toki wa, TA wo wasurete ine-yo !

(*Hitotsu.*) KAKŌ *wo kurawazaru wa GU nari,—awaremu-beshi.* KAMI *no tame ni kurau wa KYŌ nari,—warau-beshi.* EISEI *no tame ni kurau wa KEN nari,—shōsu-beshi.*

(*Hitotsu.*) OKU *ni nemureru neko wa ochizu,—mizukara noboreba nari.* Ki *ni aru inu wa ayaushi,—hito ni yorite noboreba nari.*

MAXIMS TO BE KEPT EVER BEFORE ONE.

(A PRIZE ESSAY BY USOKU SAITŌ)

To infer the whole from acquaintance with a part is easy; to practise even part of a known whole is difficult.

He who delights in strong drink injures his stomach; he who is intoxicated with wealth injures his bones.

Let your practise vary with the times; but let your heart never change.

Verbal promises are brittle; heartfelt vows are enduring.

What is painful viewed as a duty may be delightful considered as a right.

Rice-cakes do not grow on shelves; they are only to be found when put there.

When working, forget all save your work; when feeding, forget all save your food; when lying down to rest, forget all save your rest.

He who refuses to eat savoury meats is a fool, and to be pitied. He who eats them for their delicate savour is a madman, and to be laughed at. He who eats them for his health's sake is a wise man, and to be praised.

A cat asleep on the house-top does not fall;—this is because she climbed there herself. A dog perched on a tree is in danger;—this is because he was placed there artificially.

NOTES.

A Tōkyō journal, the 萬朝報 “Yorozu CHŌHŌ,” having offered a prize of \$ 100 for a set of precepts or apothegms in *Kana-majiri* style, to make altogether not less than eighty, not more than one hundred characters, a large number were sent in, and on the 20th March, 1898, the eleven best were published in a special literary supplement. The piece here printed took the prize. We reproduce it by courtesy of the editor.

ICHI *wo kikite JŪ wo shiru* is a proverb that has already been noted in these pages. Another proverb alluded to in the “Maxims” is UN *wa TEN ni ari*, BOTA-mochi *wa tana ni ari*, “Luck is in Heaven’s keeping, rice-cakes are on the shelf,” as much as to say that things are in the hands of fate and must be taken as they come. A kindred saying is Aita *kuchi ni BOTA-mochi*, “Rice-cakes to an open mouth,” i. e. “unexpected gain.”

ZAI *ni you*, etc. seems to mean that he who wallows in wealth will injure his health. The writer has been carried by the search after “parallelism” (對句 TSUIKU) into what is either obscurity or tautology. 迂速塞翁 is a mere pseudonym assumed by the writer, whose real name is Matsubara Nishiki 松原錦.

日本人種論の一節

我日本人種の智力遠く支那人種に勝るとは歴史上に於て著明なる事なりとす、抑も文化の初めて開けたるとは支那却て我邦より先なると及び従ひて我邦從來支那より多く文明を移したるとは多辨を要せざる也、然れども試みに徳川氏の末に於ける我邦の文明と支那の文明とを比較せよ、支那人の家屋は尙ほ臭矮なれども、我邦の家屋は既に清潔ならずや、支那の劇場は尙ほ芝居なれども、我邦の劇場は既に大建築となれるにあらずや、支那の道路は尙ほ荒廢せるも、我邦の公路は既に平坦なりしにあらずや、斯く有形上の有様を比較すれば實に霄壤の差あり、然り而して殊に驚くべきは漢文を記するの力なりとす、清朝は殊に文學に於て獎勵する所ありしと雖も、決して我徂徠一齋の如き文章家を出さざるとは、先儒既に

之を論ぜり、知るべし支那の文明我邦より先なりと雖も我邦は終に之を超乘したるを、殊に開港以後に至りては我日本人種は殊に其智力の優勝なるを示したるものと云ふべし、夫れ支那の歐米と交通せしとは我邦より早きと數十百年の前にあり、然れども支那人にして歐米日新の技藝學術を習得するもの實に稀なり、我邦に於ては醫術に於ても、建築に於ても、造船に於ても、鐵道に於ても、鑛山に於ても、電氣に於ても、其他百般の製造に於ても、既に歐米人を凌駕するに足るの學士技師あり、而して支那に於ては一人もなし、我邦に於ては玻璃を製し、麥酒を製し、紡績を製し、「マツチ」を製し、洋紙を製し、石鹼を製し、其他百般の製造を爲すと雖も、支那に於ては一もあるなし、我邦に於ては哲學士あり、理學士あり、法學士あり、經濟學士あり、其他無形の妙理を極むるものありと雖も、

支那に於ては未だ之あらざるなり、此回の戦争に於ても勝敗の岐る所は全く茲にあり、砲術と云ひ、航海と云ひ、作戦と云ひ、皆學術的の智力を要する者なるに、我が日本人種には十分に之を理解するの智力あるも、支那人種には此智力を欠く、是れ毎戦皆な敗るゝ所以ならずや、

(田口卯吉著樂
天録より拔萃)

“NIHON JINSHU RON” NO IS-SETSU.¹

Waga NIHON JINSHU no CHIRYOKU tōku SHINA JINSHU ni masaru koto wa, REKISHI-JŌ ni oite CHOMEI naru koto nari to su. Somo-somo BUNKWA no hajimete hiraketaru koto wa, SHINA kaette waga kuni yori saki naru koto, oyobi shitagaite² waga kuni JŪRAI SHINA yori ōku BUMMEI wo utsushitaru koto wa, TABEN wo YŌsezaru nari. Shikaredomo, kokoromi ni Tokugawa SHI no sue ni okeru waga kuni no BUMMEI to SHINA no BUMMEI to wo HIKŌ se-yo! SHINA-JIN no KAOKU wa nao SHŪWAI naredomo, waga kuni no KAOKU wa sude ni SEIKETSU narazu ya? SHINA no GEKIJŌ wa nao shibai³ naredomo, waga kuni no GEKIJŌ wa sude ni DAI-KENCHIKU to nareru ni arazu ya? SHINA no DŌRO wa nao KŌHAI seru mo, waga kuni no KŌRO wa sude ni HEITAN narishi ni arazu ya? Kaku YŪKEI-JŌ no arisama wo HIKŌ sureba, JITSU ni SHŌJŌ no SA ari. Shikari shikō shite koto ni odorōku-beki wa, KAMBUN wo KISURU no chikara nari to su. SHINCHŌ wa koto ni BUNGAKU ni oite SHŌREI suru tokoro arishi to iedomo, KESSHITE waga SORAI, ISSAI⁴ no gotoki BUNSHŌ-KA wo idasazaru koto wa, SENJU sude ni kore wo RONzeri. Shiru-beshi⁵ : —SHINA no BUMMEI waga kuni yori saki nari to iedomo, waga kuni wa tsui ni kore wo CHŌJŌ shitaru koto wo. Koto ni KAIKŌ IGO ni itarite wa, waga NIHON JINSHU wa koto ni sono CHIRYOKU no YŪSHŌ naru koto wo shimeshitaru mono to iu-beshi. Sore, SHINA no Ō-BEI to KŌTSŪ seshi koto wa, waga kuni yori hayaki koto SŪ-JŪ-HYAKU-NEN no mae ni ari Shikaredomo, SHINA-JIN ni shite Ō-BEI NISSHIN no GIGEI GAKUJUTSU wo SHŪTOKU suru mono JITSU ni mare nari. Waga kuni ni oite wa, IJUTSU ni oite mo, KENCHIKU ni oite mo, ZŌSEN ni oite mo, TETSUDŌ ni oite mo, KŌZAN ni oite mo, DENKI ni oite mo, sono TA HYAP-PAN no SEIZŌ ni oite mo, sude ni Ō-BEI-JIN wo RYŌGA suru ni taru⁶ no GAKUSHI GISHI ari. Shikō shite SHINA ni oite wa ICHI-NIN mo nashi. Waga kuni ni oite wa, HARI wo SEISHI, BAKUSHU⁷ wo SEISHI, BŌSEKI wo SEISHI, MATCHI wo SEISHI, YŌSHI wo SEISHI, SEKKEN wo SEISHI, sono TA HYAP-PAN no SEIZŌ wo nasu to iedomo, SHINA ni oite wa ITSU mo aru nashi. Waga kuni ni oite wa TETSUGAKU-SHI ari, RIGAKU-SHI ari, HŌGAKU-SHI ari, KEIZAI-GAKUSHI ari, sono TA MUKEI no MYŌRI wo kiwamuru mono ari to iedomo, SHINA ni oite wa imada kore arazaru nari. Kono tabi no SENSŌ ni oite mo, SHŌHAI no wakaru⁸ tokoro wa mattaku koko ni ari. HŌJUTSU to*

* Many prefer the reading HIKAKU.

ii, KŌKAI to ii, SAKUSEN to ii, mina GAKUJUTSU-TEKI no CHIRYOKU wo YŌsuru mono naru ni, waga NIHON JINSHU ni wa JŪBUN ni kore wo RIKAI suru no CHIRYOKU aru mo, SHINA JINSHU ni wa kono CHIRYOKU wo kaku. Kore MAISEN mina yabururu yuen narazu ya?

(Taguchi UKICHI CHO "RAKUTEN ROKU" yori BASSUI.)

ONE PARAGRAPH FROM "AN ESSAY ON THE JAPANESE RACE."

I consider the vast intellectual superiority of the Japanese to the Chinese race to be a fact clearly proved by history. Doubtless it were unnecessary for me to inform my readers that in the order of time Chinese civilisation antedates ours, and that accordingly our country has hitherto derived most of her culture from that source. But just compare the state of civilisation in our country at the end of the Tokugawa régime with that of China at the same period. Were not our houses then clean and neat, whereas Chinese houses remained small and malodorous? Had we not then, in the matter of theatres, advanced to the erection of great structures, whereas the Chinese theatres remained mere sheds? Were not our public highways level, whereas the Chinese roads remained rough and neglected? Truly such a comparison of material points discloses a difference equal to that between heaven and earth. But what more particularly astonishes me is the capacity we possessed for composing in Chinese. Previous scholars have already discussed the circumstance that, notwithstanding the special encouragement given to literature by the [present] Ts'ing dynasty, no man of letters has there been produced who might rank alongside of our Sorai and Issai. That our country ended by passing China in the race of civilisation, although China had the advantage of the start, is the conclusion to be drawn from such facts. More particularly must it be allowed that we Japanese have manifested our intellectual superiority since the period of the opening of the ports to foreign trade. Observe that China's intercourse with Europe and America commenced some scores or hundreds of years before ours, notwithstanding which any instances of Chinamen assimilating the progressive arts and sciences of the West are rare indeed. Whether it be in medicine, in architecture, in shipbuilding, in railways, in mining, in telegraphy, in manufactures of every sort, our country possesses scholars and engineers capable of excelling those of Europe and America. China does not possess a single one. Our country manufactures glass, beer, cotton goods, matches, European paper, soap, and every other sort of article. China does not manufacture a single one. Our country can point to its philosophers, its scientists, its legists, its political economists, and furthermore to its investigators of the wonders of things invisible. China has none such to show. All this it was on which victory and defeat turned in the recent war. Gunnery, navigation, military tactics,—all of them things demanding intellectual capacity for science,—were understood by us men of Japanese race; but the men of Chinese race lacked the necessary intellectual capacity. Was not this the cause of their defeat in every battle?

(Extracted from Taguchi Ukichi's "Joyous Jottings.")

NOTES.

1. This piece is borrowed by permission from a work by Mr. Taguchi Ukichi, a well-known political economist and journalist, the simplicity and directness of whose style is much admired. His literary labours include the publication of the best Japanese biographical dictionary, and of a small but highly useful encyclopædia,—titles given in the margin.

He has also been a member of the Imperial Diet during several sessions. His literary pseudonym is 鼎軒 TEIKEN.

2. *Shitagaite*:—so printed in the text in strict conformity with the grammar of the Written Language; but Colloq. *shitagatte* is more usual in reading.—3. *Shibai*, written 芝居 lit. “turf dwelling,” and still the common term for a “theatre,” preserves the memory of days when Japanese lovers of dancing and marionette performances sat out on some grassy sward or some dry river-bed to witness them.

The word *koya*, “hut,” which often serves to denote a theatre, points to an almost equally primitive state of things, when theatres were but flimsy temporary structures rigged up for a few days, such as may still occasionally be seen in country towns.

4. Sorai or Bussorai (A. D. 1666–1728) was one of Japan’s most eminent Confucian scholars, the contemporary and rival of Hayashi Dōshun, who was philosopher *en titre* to the Shōgun’s Court. When the latter endeavoured to save the Forty-seven Rōnins from being condemned to the performance of *harakiri*, Sorai it was who insisted that such an acquittal would entail social and moral anarchy, and he carried his point against the popular heroes. His various designations well exemplify the labyrinthine state of the Japanese system of names, which is set forth under that heading in “Things Japanese.” His

林道春 物部 荻生 雙松 總右衛門
茂卿 徂徠 佐藤 一齋
“*kabane*” (尸) was *Mononobe*, his surname (苗字) was *Ogyū*, his personal (“Christian”) name or “JITSUMYŌ” (實名) was *Sōmatsu*, his “ZOKUMYŌ” (俗名) or common name was *SŌEMON*, his “*azana*” (字) or nickname was *MOKEI*, his “Gō” (號) or literary pseudonym was *SORAI*, and not improbably he had other designations yet. He is often mentioned in literature as *BUSSORAI*, which word is formed by putting together the first character 物 BUTSU of *Mononobe*, and 徂徠.—Satō Issai (A. D. 1772–1859) was philosopher *en titre* to the Shōgun’s Court.—Interesting details of the Japanese Confucianists will be found in Rev. Dr. G. W. Knox’s study of the Subject in Vol. XX. Part I. of the “Transactions of the Asiatic Society of Japan.” That the Japanese Confucian scholars eclipsed or even approached their Chinese contemporaries, is a thesis which, we imagine, none but Japanese would be found to maintain.

5. *Shiru-beshi*. This construction exemplifies the influence of Chinese on Japanese style. The natural way for a Japanese to express this thought would be *Shina no BUMMEI* . . . *CHŌJŌ shitaru koto nari to shiru-beshi*; but the inversion

大日本人名辭書
日本社會字彙

à la chinoise has come to sound more elegant.—6. *Taru*, 1st. conj.=Colloq. *tariru*, 3rd. conj., “to suffice,” i.e. “to be able,” “capable.”—7. Instead of *BAKUSHU*, we might read these characters *biiru*—8. *Wakaru*, here not “to understand,” but having the more primitive sense of “to be divided,” “to run off on different sides,” hence “to turn or depend upon.”

夢日記

幸田露伴

第一枚

今日より夢を日々に記さんと思ふ。夢ならでは今はた何をか記さん。記すべきほどの事を今は仕出しもせず仕出さんともせず、食ふて、寐て、黄金もて買はぬ遊びのみして、餘れる命を惜とも思はぬ代りには捨てやうとも思はで、友無し兄弟無し妻子無しに生活す身なれば、泣くも笑ふもむかしになりぬ、戀も恨みも現世には無し。たゞ夢の中には猶よい事あり悪いことあり、生命ある上は免れぬ義務として人の納むる税とも云ふべき物思ひをも得知れぬものに捧ぐ。されば、菅の根の長き春の日、あるは寢覺勝なる秋の夜を、煙草ばかり喫みても居られぬまゝ、今日よりは夜の夢を曉の風すゞしう通ふ窓の下に記し、晝睡の夢は燈火のちらつくに老の眼の花に迷ふとも其夜記して、夢の中にて我が爲る演劇を覺めての我が身が看客になりて一年三百六十五日動かず去らずに見物せんとす、俳優がおさまるのおさまらぬの、面倒も無く、場代が高いの廉いの、論も無く、大の贖負は一人あれど、それに幕遣らうの心配もいらぬ、さてく世話の無い好い演劇かな。狂言は夢日記一つ蝶々。おぎやあくの産婆から始まつて、わらぢで出る打出しのござんどんが、どん底のよし。夢若しると。

YUME NIKKI.

(DAI ICHI-MAI.) ^{Kō}Kōda Rohan.¹ ROHAN

Kyō yori yume wo hi-bi ni shirusan to omou. Yume narade wa, ima hata nani wo ka shirusan? Shirusu-beki hodo no koto wo ima wa shi-idashi mo sezu, shi-idasan to mo sezu. Kūte, nete, kogane mote kawanu asobi nomi shite, amareru inochi wo oshi to mo omowanu kawari ni wa, suteyō to mo omowade; tomo nashi, KYŌDAI nashi, tsuma-ko nashi ni kurasu² mi nareba, naku mo warau mo mukashi ni narinu. Koi mo urami mo utsutsu-yo ni wa nashi. Tada yume no uchi ni wa nzo yoi koto ari, warui koto ari. Inochi aru ue wa, manukarenu tsutome to shite, hito no osamuru ZEI to mo iu-beki mono-omoi wo mo e-shirenu³ mono ni sasagu. Sareba suga-no-ne no⁴ nagaki haru no hi, aruwa nezame-gachi naru aki no yo wo, tabako bakari nomite mo orarenu mama,—kyō yori wa, yoru no yume wo akatsuki no kaze suzushiū kayou⁵ mado no moto ni shirushi; hiru-ne no yume wa, tomoshibi no chiratsuku ni oi no me no hana ni mayou to mo,⁶ sono yoru shirushite; yume no uchi nite waga suru shibai⁷ wo, samete no waga mi ga mi-te ni narite, ICHI-NEN SAM-BYAKU-ROKU-JŪ-GO-NICHI ugokazu sarazu ni KEMBUTSU sen to su. YAKUSHA ga osamaru no, osamaranu no no MENDŌ mo naku; bada ga takai no, yasui no no RON mo naku; DAI no hiiki wa hitori aredo, sore ni MAKU yarō⁸ no SHIMPAI mo iranu, sate sate SEWA no nai yoi shibai kana! KYŌGEN wa “Yume NIKKI hitotsu CHŌCHŌ.” Ogyā! no SAMBA kara hajimatte, waraji de deru uchi-dashi no do-don-don ga donzoko no yoshi.⁹

Yumewaka shirusu.

FIRST LEAF OF KŌDA ROHAN'S "DREAM DIARY."

I intend to begin to-day a daily record of my dreams. What indeed should I now record, unless it be dreams? I neither set myself, nor think of setting myself, nowadays to produce aught worthy of record. I eat, I sleep, I indulge in such pastimes only as cost no gold; and if I prize not what remains to me of life, so neither do I intend to throw it away. I have no friends, I have no brethren, I have neither wife nor child; I live in such wise as to make tears and laughter alike things of the past. Neither love nor hatred is mine in the waking world. Only in dreams does there remain to me aught of good or evil; and I dedicate to persons unknown these my reveries; for such reveries may be called a tax laid on mankind, from which there is no escape while life lasts. Wherefore, as I cannot while away in smoking the whole of a long spring day or of a wakeful autumn night, I intend from to-day onwards to note down each night's dreams when seated at the window where the breeze of dawn breathes fresh, to note down the dreams of my midday siesta that same evening by the flicker of the candle, what though to my old eyes it appear like fluttering blossoms, and—myself becoming the waking spectator of the stage which I have created while dreaming—to look on at it, fixed and motionless, for all the three hundred and sixty-five days of the year. Oh! what an excellent, easy-going theatre, untroubled, as it will be, by any difficulties in the management of the actors, by

any disputes concerning the price of seats, by any anxiety concerning the gift of a curtain, even though I alone be the chief patron! The play will be entitled "A Dream Diary or the Single Butterfly." Already I hear the hero's first pining cries. Soon he will leave his nurse's hands, and march forth into the world; and let the last act be the merriest of all, when, amidst loud tom-tommings, the audience is cleared from the hall! Such are the lucubrations of a dreamer.

NOTES.

1. Rohan, the author of this piece, is one of the leading novelists and feuilletonists of the day, much admired for his lively imagination and for a style which continually prepares delightful surprises. Our extract, one of a series that appeared in the "NICHU-NICHU SHIMBUN" in 1898, has been borrowed by permission of the publishers.

2. 生活 properly SEIKWATSU, "livelihood," here offers a good example of the way in which the *Kana* is used to alter a reading. The final ス alone would adumbrate the fact that *kurasu*, "to spend one's life," is the reading to be here selected; but as many even among the Japanese might be perplexed, < ら is put alongside to obviate all possibility of doubt. 生命 below might be read SEIMEI, but *inochi* is here more elegant. 義務 might be—properly—GIMU; but here again, the author prefers the simpler Japanese reading, and accordingly indicates it by means of *furi-gana* (*Kana* placed at the side of a character to show its reading).—3. *E-shirenu*, lit. "cannot know." Potentials thus formed by prefixing 得 belong to the language of *belles-lettres*. But in this context we must translate into English by the simple negative indicative without "can." The following *mono* is 者 not 物, that is to say, it means "person," not "thing:"—the author has neither wife, nor child, nor friend, so he dedicates his thoughts to the unknown public.—4. *Suga no ne no* (*suga=suge*) is the "pillow-word" for *nagai*, "long," and cannot well be rendered in the English translation. The fundamental idea of it is a comparison of anything long to the long roots of the sedge.—5. 通 with ル as *sute-gana* (the *Kana* written after a character to indicate its termination) would be *tōru*, with ス *tōsu*; the フ here shows that the less common reading *kayou* (カヨフ) must be selected. 下 might well have the *furi-gana* モト to show that it must here be read *moto* rather than *shita*.—6. *Hana ni mayou*, etc.:—the idea is that the flickering of the candle looks to him like flowers,—a dainty conceit such as Japanese literature loves to indulge in.—7. 演劇 ENGEKI. The Japanese reader does not require *furi-gana* to read this as *shibai*. 看客 (*mi-te*), the characters here mean lit. "looking guest." 俳優 HAIYŪ is the Chinese term for an actor. One may read it off as YAKUSHA (役者), the common word for a "play-actor," for the sake of easier comprehensibility.—8. MAKU *yarō*, etc. The patrons of a theatre or of a special actor often testify their appreciation by the gift of a curtain for the stage. Considerable sums are expended in this way, and the number of curtains possessed by Japanese theatres is often so large that several are displayed between each act.

9. The difficulty (to foreign students) of the last two or three lines of this piece comes from the allusions contained in them,—all perfectly familiar to the Japanese. KYŌ-GEN *wa* “*Yume NIKKI hitotsu CHŌ-CHŌ*,” lit. “the play is the Dream Diary, the Single Butterfly,” is an adaptation of “*Kuruwa NIKKI futatsu CHŌCHŌ*,” the title of a well-known drama founded on the amours of, two men called respectively Chōkichi and Chōgorō. The first syllable of the names of each taken together, makes CHŌCHŌ, “butterfly;” and “butterflies” and “dreams” are two ideas constantly associated in Far-Eastern fancy. The titles of Japanese theatrical pieces deal constantly in such plays upon words, allusions, and various conceits, in which terseness of expression is much sought after, and are therefore apt to be untranslatable. *Ogyā!* is supposed to represent the first cry of an infant when born, and is therefore applied to the beginning of anything. SAMBA contains another play upon words, as it signifies “midwife” (an idea suggested by the infant’s cries), and also suggests SAMBASŌ, an ancient dramatic prelude which is still daily performed as a semi-religious introduction to the day’s entertainment at all the theatres of the empire. Notice the connection of ideas between “infant’s cry,” “midwife,” and “prelude.” *Waraji de deru* is to “become a man,” “to enter life.” *Uchi-dashi* is the “end,” the “drumming out,” such as marks the conclusion of the piece. *Do-don don* is an onomatopoeia for the beating of the drum. *Donzoko* is the very bottom or end of a thing. No following it must be construed as *ga* or *wa*: “the very end is good,”—a finale reminding one of the *medetashi! medetashi!* (more or less = “and they lived happily ever after”) of the old fairy-tales. *Waka* is a termination of several celebrated personal names, as Umewaka, Ushiwaka; so the author here applies it to himself.—It will be perceived that these last lines of the Japanese are more or less a farrago, founded on *jeux-de-mots* with but a slender thread of meaning. Such a manner of writing is constantly practised by popular writers; and an attempt must be made, not indeed to understand each sentence logically,—that would not be possible,—but to enter into the spirit of that peculiar sort of fun in which the Japanese take pleasure.

汽車中の當世紳士

枯川

何某驛にて中等室に乗込
みたる當世紳士、高帽に
綾羅紗の二重外套、それ
を脱げば白茶の外套、ズ
ボンの立縞の派手なる事
よ、大の革囊かわぶくろと高帽とは
網棚あみだに置き、小の革囊を
ば右手みぎに引きつけ、ショ
ウルを敷きて悠然と腰打
掛け、外套のかくしより
畧帽取り出して被おきたま
ふ、蝙蝠傘手袋なんどハ
云はずもあるべし。金縁
の眼鏡ハ薄墨色の玉にし
て、度ハ在りとも見えど、
金の指環は右の小指に寶

石入、左の無名指に石帶形、外套の釦は
づせば此處にも燦爛たる金の鎖、重げな
る金時計を引出だして打眺め三分間發車
の後れたるを事々しく呟きたまふ、やが
て瀡車の走りはじむれば、何處よりか空
氣枕取出だして吹き膨らせ、それを窓に
當て、頭を凭^{もた}せ、蠟マツチを燐りてカメ
オのシガレット吸ひたまふ、其パイプも
何とやら申す品なるべし、瀡車二三驛を
走り過ぐれば、紳士旅行案内を懷に探り
て打眺めしが、やがて又煙草吸ひたまふ、
此度は曩のカメオにあらず、名へ得知れ
ぬ西洋の刻煙草を簾以て躬親から卷きた
まふ也、又志ばらくして瀡車海岸に出で
ければ、紳士急に白玉の双眼鏡取出で、
島ある方を見やりたまふ、程なく午^{ひる}時に
なりて、人々は辨當を買へども、紳士は然
る物を求めたまはず、おもむろに小の革

囊を開きて食パン半斤を取出だす、それ
と共に取出でたる大小二個の罐へ何なる
らんと見てあれば、紳士鑿の如き一器械
を革囊の底より取出だして事もなく罐詰
の蓋を開けたまふ、大い牛肉にして小い
バタ也、紳士へ此に於て起つて大の革囊
を探り、麥酒一本を取出だしぬ、栓板と
コップとは紳士固より用意したまへるな
り、麥酒を飲む、こと一口にして、紳士へナ
イフを以てバタをパンに塗りて食ふ、パ
ンを食ふこと一口にして、紳士へ更に肉^{にく}
又を以て牛肉を食ふ、斯くして紳士へ午
餐を了りぬ、午餐を了りたる時瀡車正に
停車場に達しければ、紳士へ柿二個を買
ひて食ひぬ、蓋し、食後菓物を用ゐるは
頗る胃に適するを以て也、柿を食ひ了り
て紳士へ紙入の中なる美しき小き袋より
爪楊枝を取出して使ひたまふ、楊枝を使

ひ了りて紳士ハマニラの葉
 巻を取出だし悠々と吸ひた
 まふ、此紳士三種の煙草を
 吸ひたまふ也、あなや鈍く
 も見おとさんとしたりけ
 り、時計、指環、眼鏡の外
 に今一つの金こそあれ、讀
 者忘れたまふな、そは紳士
 の御齒也、斯くて紳士はマ
 ニラを吸ひながら、又革囊
 の中より一物を取出だし
 ぬ、香水瓶是れ也、あゝ我
 ハ早や書つかれたり、後ハ
 只紳士の持物を列記せん、
 曰くハンケチ、曰く鏡、曰
 く櫛、曰く耳搔、曰く爪と
 り鋏、曰く何、曰く何、

(讀賣新聞轉載)

KISHA-CHŪ NO TŌSEI SHINSHI.

Nanigashi-EKI nite CHŪTŌ-SHITSU ni nori-komitaru TŌSEI SHINSHI, taka-BŌ ni aya-RASHA no NIJŪ-GWAITŌ; sore wo nugeba, shira-CHA no GWAITŌ, zubon no tate-jima no hade naru koto yo! DAI no kaban to taka-BŌ to wa, ami-dana ni oki; SHŌ no kaban woba mete ni hiki-tsuke; shō-ru wo shikite, YŪZEN to koshi uchi-kake, GWAITŌ no kakushi yori RYAKUBŌ tori-idashite, kazuki-tamau. Kōmori-gasa, te-bukuro nando wa, iwazu mo aru-beshi. KIN-buchi no megane wa, usu-zumi-iro no tama ni shite, DO wa ari to mo miezu. KIN no yubi-wa wa, migi no koyubi ni HŌSEKI-iri, hidari no MUMEISHI ni SEKITAI-gata. GWAITŌ no botan hazuseba, koko ni mo SANRAN taru KIN no kusari, omoge naru KIN-dokei wo hiki-idashite, uchi-nagame, SAM-PUN-KAN HASSHA no oku. retaru wo kotogotoshiku tsubuyaki-tamau. Yagate KISHA no hashiri-hajimureba, izuko yori ka KŪKI-makura tori-idashite, fuki-fukurase, sore wo mado ni atete, kashira wo motase, RŌ-matchi wo surite, "Kameo" no shigaretto sui-tamau. Sono paipu mo nan to yara mōsu shina naru-beshi-KISHA NI-SAN-EKI wo hashiri-sugureba, SHINSHI "RYOKŌ ANNAI" wo futokoro ni sagurite, uchi-nagameshi ga,—yagate mata tabako sui-tamau. Kotabi wa saki no "Kameo" ni arazu, na wa e-shirenu SEIYŌ no kizami tabako wo sudare mote mi-mizukara maki-tamau nari. Mata shibaraku shite, KISHA KAIGAN ni ide-kereba, SHINSHI KYŪ ni HAKUGYOKU no SŌGAN-KYŌ tori-idete, shima aru kata wo mi-yari-tamau. Hodo naku hiru ni narite, hito-bito wa BENTŌ wo kaedomo, SHINSHI wa saru mono wo motome tamawazu, omomuro ni SHŌ no kaban wo hirakite, SHOKU-pan HANGIN wo tori-idasu. Sore to tomo ni tori-idetaru DAI-SHŌ ^{NI-KO} ni-ko no KWAN wa, nani naruran to mite areba, SHINSHI nomi no gotoki ICHI-KIKAI wo kaban no soko yori tori-idashite, koto mo naku KWANZUME no futa wo ake-tamau. DAI wa GYŪNIKU ni shite, SHŌ wa bata nari. SHINSHI wa koko ni oite, tatte DAI no kaban wo saguri, biiru IP-PON wo tori-idashinu. SEN-nuki to koppu to wa, SHINSHI moto yori YŌI shi-tamaeru nari. Biiru wo nomu koto hito-kuchi ni shite, SHIN-

SHI *wa naifu wo motte bata wo pan ni nurite kurau. Pan wo kurau koto hito-kuchi ni shite, SHINSHI wa sara ni NIKU-sashi wo motte GYŪNIKU wo kurau. Kaku shite SHINSHI wa GOSAN wo owarinu. GOSAN wo owaritaru toki, KISHA masa ni TEISHABA ni TASshi-kereba, SHINSHI wa kaki NI-KO wo kaite kurainu. Kedashi SHOKUGO KWABUTSU wo mochiyuru wa, sukoburu I ni TEKISURU wo motte nari. Kaki wo kurai-owarite, SHINSHI wa kami-ire no naka naru utsukushiki chiisaki fukuro yori tsuma-YŌJI wo tori-idashite, tsukai-tamau. YŌJI wo tsukai-owarite, SHINSHI wa Manira no hamaki wo tori-idashi, YŪYŪ to sui-tamau. Kono SHINSHI SAN-SHU no tabako wo sui-tamau nari. Ana ya! ozoku mo mi-otosan to shitari-keri:—toKEI, yubi-wa, megane no hoka ni, ima hitotsu no KIN koso are! TORUSHA wasure-tamau-na! So wa SHINSHI no on ha nari. Kakute SHINSHI wa, Manira wo sui-nagara, mata kaban no naka yori ICHI-MOTSU wo tori-idashinu:—KŌSUI-BIN kore nari. Aa! ware wa haya kaki-tsukaretari. Ato wa, tada SHINSHI no mochimono wo REKKI sen:—iwaku hankechi, iwaku kagami, iwaku kushi, iwaku mimi-kaki, iwaku tsume-tori-basami, iwaku nani, iwaku nani. (" Yomi-uri SHINBUN " TENSAL.)*

AN UP-TO-DATE GENTLEMAN TRAVELLING BY TRAIN.

(BY KOSEN.)

An up-to-date gentleman, who got into the second-class car at a certain station, had on a tall hat and an Inverness cape of diagonally striped stuff, on his removing which there appeared a yellowish gray overcoat, and oh! the showiness of the stripes adown his pantaloons! As for the larger of two valises and his tall hat, he was pleased to place them in the rack. A smaller valise he hugged with his right hand; and having spread a shawl on the seat, sat leisurely down, and put on a cap which he drew from the pocket of his overcoat. No need, I hope, to mention his umbrella, gloves, etc. The glasses of his gold-rimmed spectacles were of pale "London Smoke" colour, but not apparently suited to any special defect of vision. So far as rings were concerned, he wore on the little finger of his right hand a gold one with some precious stone, and on the fourth finger of the left hand a plain circle of agate.

When his overcoat was unbuttoned, the sparkle of gold appeared again,—a gold chain and heavy-looking watch, having pulled out which and gazed at it, he muttered fussily that the train was three minutes late in starting. When the train did begin to move, he took out an air-pillow from somewhere or other, and having inflated it and placed it against the window, lent his head back, and struck a wax match and set to smoking a "Cameo" cigarette. The cigarette-holder no doubt also had some special name. When the train had passed two or three stations, our gentleman felt in his pocket for the "Traveller's Guide," after gazing at which he began smoking again. It was not a "Cameo" this time, but some foreign tobacco whose name I could not tell, which he himself deigned to roll with the help of a machine. A few more minutes passed, and the train came out on the sea-shore, whereupon our gentleman instantly pulled out the most elegant of opera-glasses to spy where the islands were. Soon it was midday, and so the passengers bought

Japanese food in little boxes. Not so our fine gentleman. With suave deliberateness did he open the smaller of his two valises, and extract therefrom half a pound of bread. What, peradventure, might be the two tins—one big, one small—brought forth at the same time? I looked to see. An instrument resembling a chisel was drawn by our gentleman from the bottom of the valise, wherewith he deigned to cut the lid of his tins in an off-hand manner. The big one contained beef, the small one butter. Thereupon our gentleman stood up to search in the larger valise, and drew therefrom a bottle of beer. With a corkscrew and a glass he was of course provided. Having gulped down some beer, he buttered some bread with his knife and ate it. Having swallowed down the bread, he made a fresh start, taking up the fork to eat his beef. On such wise did our gentleman conclude his luncheon. The train happening to reach a station just as he had concluded it, he purchased and ate two persimmons:—for you must know that the enjoyment of fruit after meals is a thing highly favourable to digestion. When he had finished his persimmons, our gentleman used a toothpick which he took out of a pretty little bag in his pocket-book. When he had finished picking his teeth, he took out a Manila cheroot and smoked it leisurely. No less than three kinds of tobacco did he smoke in all. Oh! but what a dullard I am, so nearly to pass things over unnoticed! Why! there was more gold about him than his watch, his rings, and his spectacles. Reader, forget it not! It was his lordship's gold tooth. Well, as he smoked his cheroot, he pulled forth yet something more from the interior of the valise,—a smelling-bottle. Oh! I am tired of writing by this time. All I will do for the rest of our gentleman's possessions is to enumerate them, — viz. his handkerchief, viz. his mirror, viz. his comb, viz. his ear-pick, viz. his nail-scissors, viz. his what's-his-name, viz. his what-d'ye-call-em.

(Taken from the “*Yomi-uri SHIMBUN*.”)

NOTES.

This piece is reproduced by kind permission of the “*Yomi-uri SHIMBUN*.” Observe the vein of irony—not always easy to reproduce in English—of the wording, as exemplified in the repetition of the word *SHINSHI*, “gentleman,” and more particularly in the repeated use of the ultra-honorific *tamau*, “to be pleased to do,” “to deign.” *Omomuro*, 徐 too, here rendered “suave deliberateness,” is a Classical expression applied to such things as the rising of the moon, and too grand for this occasion except in satire. The same might almost be said of the Classical future *naruran*, while the *on ha*, “august tooth,” near the end is open mockery, or, as the Colloquial Japanese phrase runs, *hito wo BAKA ni suru*.

The rendering given of 石帶形 as “a circle of agate” is a bow drawn at a venture, enquiries at the largest jewellers both in Tōkyō and Yokohama as to the exact nature of the ring in question having been unsuccessful.—*Paipu* comes of course from our word “pipe;” but it has assumed in current Japanese the signification of cigar or cigarette.

holder." *Koppu*, which has come to be employed not "cup" but "glass," is another instance of such change of meaning.—*Sudare*, properly "a bamboo blind," is also used by smokers to denote a certain kind of little machine for rolling cigarettes.

房州一見の記

饗庭 篁村

我が異心同体の友龍泉居士が旅行の勧めに乗りて房州一見を思ひ立ちたるに同好の友四名も共に汐風に吹黒まらんの願にて立出たり其道行の順次を云へば午前七時に越前堀の房州共立會社に至り是より房州通ひの蒸氣船に積み込まれたり元より此船荷物を重にして人を乗せるを以て專とせざれば上等下等の區別なく只押しに推し込て随分の雑踏なり我々一行の荷物揃ひも下駄を提げ包みを負ふたる人どあはや同席せんと志たりしに船長の情にて其室を貸し渡されたれば賽錢は同じ十錢なるも忽ち上品上生の樂を享けて兼て用意の麥酒など取り出で二つ三つ詞を交ふるうち早や右左りに目を放てば芝浦も過ぎ臺場も越したり今まではそよともなき風もさすが海の上とて涼しさ云はん方もなく羽根田の沖よ本牧よ富津の臺場の見ゆるはと叫ぶうちに船は靜かに波を破りて夏島猿島を右に見て浦賀灣に入り志ばらく足を止むれば爰かしこより小舟を漕ぎつれて酢は菓子とは賣りに出る者多し船の客はあわたしく爰に晝餉を志すめ又乗り下りる者もあり是より浪少し荒けれどさして動搖を覺ゆるほどにもなし目を立てゝ見ると狂ぜし鋸山まことに鋸の如なれど雀島に今は雀多からむ船は保田(鋸山の麓なり)をはじめて加知山、多田良、船形、那古ぶどに寄港して荷物乘客を上げ下し午後五時ごろに館山には着たり此あたりの灣を鏡ヶ浦と唱ふるよしにて丸く鏡の如く水面明らかにして浪靜なれば海水浴をふとにハ最も適當の濱邊なり館山は北條と隣りて戸數五百五十餘戸人口三千に近し日々汽船の往復あ

る爲め全國の物貨多く爰に集りて繁昌なり
 北條ハ戸口ともに館山に及ばざれど郡役所
 警察署治安裁判所病院等あり富豪の家も多
 き様子あり館山ハ里見義康の城跡にて近世
 稻葉氏の陣屋ありしと今其小高き所に登り
 て眺むれば入日を洗ふ沖津浪黄金の如く輝
 きて奇觀いふべからず先づ此旅を思ひ立ち
 たる甲斐ありと悦びて木村屋といふ割烹店
 に至り着けば鮮けき魚を調じて數々をむ
 る中にも沖なままとておちを骨ぐるみによ
 く叩きて酢味噌に和へたるハ口に珍しく都
 の土産にもと云ひたし此地ハ東京よりハ幾
 度暑さ増さんと覺悟して出たるとは違
 ひ海より吹送る風涼しく夜に入りてハかれ
 ぐに飛ぶ螢水鶏くひなの聲のまがきに近きも趣
 きあり海を越して此地に來たり此興味を占
 むるもの我々一行のみならんかど誇りたる
 に思きや左る貴官は家族六七人を携へられ
 在野の名士何某も從僕と共に此の旅亭に在
 り偕も遊び所を撰み玉ふことにハ敏き事よ
 と密かに舌を吐きぬ

BŌSHŪ IK-KEN NO KI.¹

(AEBÄ KŌSON.)

Waga ISHIN DŌTAI no tomo RYŪSEN KOJI² ga RYOKŌ no susume ni norite, BŌSHŪ IK-KEN wo omoi-tachitaru ni, DŌKŌ³ no tomo yo-MEI mo tomo ni shio-kaze ni fuki-kuromaran no negai nite tachi-idetari. Sono michi-yuki no JUNJI wo ieba, GOZEN SHICHI-JI ni ECHIZEN-bori⁴ no BŌSHŪ KYŌRITSU-GWAISHA ni itari; kore yori BŌSHŪ-gayoi no JŌKISEN ni tsumi-komaretari. Moto yori kono fune niMOTSU wo omo ni shite, hito wo nosuru wo motte moppara to sezareba, JŌTŌ KATŌ no KUBETSU naku, tada oshi ni oshi-komite, ZUIBUN no ZATTŌ nari. Ware-ware IK-KŌ no niMOTSU-zoroi mo, GETA wo sage, tsutsumi wo ōtaru hito to, aya ya! DŌSEKI sen to shitarishi ni, SENCHŌ no nasake nite sono heya wo kashi-watasaretareba, SAISEN wa onaji JIS-SEN naru mo, tachimachi JŌBON JŌSHŌ no RAKU wo uke; kanete YŌI no biiru nado tori-idete, futatsu mitsu kotoba wo majiyuru uchi, haya migi hidari ni me wo hanateba, Shiba-ura mo sugi, DAIBA mo koshitari. Ima made wa soyo to mo naki kaze mo, sasuga umi no ue tote suzushisa iwan kata mo naku, "Haneda no oki yo! HOMMOKU yo! FUTTSU no DAIBA no miyuru wa!" to sakebu uchi ni, fune wa shizuka ni nami wo yaburite, Natsushima Sarushima wo migi ni mite, Uruga WAN ni iri, shibaraku ashi wo todomureba, koko kashiko yori kobune wo kogi-tsurete, "Sushi wa!" "KWASHI wa!" to uri ni izuru mono ōshi. Fune no KYAKU wa awatadashiku koko ni hiruge wo

shitatame ; mata nori-ori suru mono mo ari. Kore yori nami sukoshi arakeredo, sashite DŌYŌ wo oboyuru hodo ni mo nashi. Me wo tatete miru to, KYŌzeshi Nokogiri-yama makoto ni nokogiri no gotoku naredo, Suzume-jima⁵ ni ima wa suzume ōkarazu. Fune wa Hoda (Nokogiri-yama no fumoto nari) wo hajimete, Kachiyama, Tadara, Funakata, Nako, nado ni KIKŌ shite, nĪMOTSU JŌKAKU wo age-oroshi, GOGO GO-JI goro ni Tateyama ni wa tsukitari. Kono atari no WAN wo Kagami-ga-ura to tonōru yoshi nite,—maruku, kagami no gotoku, SUIMEN akiraka ni shite, nami shizuka nareba, KAISUI-YOKU wo nasu ni wa mottomo TEKITŌ no hamabe nari. Tateyama wa, HŌJŌ to tonarite, KOSŪ GO-HYAKU GO-JŪ YO-KO, JINKŌ SAN-ZEN ni chikashi. Hi-bi KISEN no ŌFUKU aru tame, ZENKOKU no BUKKWA Ōku^{oku} koko ni atsumarite, HANJŌ nari. HŌJŌ wa, KOKŌ tomo ni Tateyama ni oyobazaredo, GUN-YAKUSHO, KEISATSU-SHO, CHIAN SAIBANSHO, BYŌIN TŌ ari ; FUGŌ no ie mo ōki YŌSU nari. Tateyama wa, Satomi Yoshiyasu⁶ no shiro-ato nite, KINSEI Inaba SHI no JIN-YA^{ya} arishi to. Ima sono ko-dakaki tokoro ni noborite nagamureba, iri-hi wo arau oki-tsu-nami kogane no gotoku kagayakite, KIKWAN iu-bekarazu. Mazu kono tabi wo omoitachitaru kai ari to yorokobite, Kimura-ya to iu KAPPŌ-TEN ni itari-tsukeba, azarakeki uwo wo CHŌjite, kazu-kazu susumuru naka ni mo, “oki-namasu” tote, kochi wo hone-gurumi ni yoku tatakitte, su-miso ni aetaru wa, kuchi ni mezurashiku, miyako no tsuto ni mo to iitashi. Kono CHI wa, TŌKYŌ yori wa iku-DO ka atsusa mo masan to KAKUGO shite idetaru to wa chigai, umi yori fuki-okuru kaze suzushiku ; yo ni irite wa, kare-gare ni tobu hotaru, kuina no koe no magaki ni chikaki mo omomuki ari. Umi wo koshite kono CHI ni kitari, kono KYŌMI wo shimuru mono ware-ware IK-KŌ nomi naran nado hokoritaru ni, omoiki ya ! saru KIKWAN wa KAZOKU ROKU-SHICHI-NIN wo tazusaerare, ZAIYA no MEISHI nanigashi mo JŪBOKU to tomo ni kono RYOTEI ni ari. “Sate mo asobi-dokoro wo erami-tamau koto ni wa, satoki koto yo !” to hisoka ni shita wo hakinu.

NOTES OF A BRIEF TOUR THROUGH THE PROVINCE OF AWA.

(BY AEBA KŌSON.)

Accepting the proposal for a trip made by my friend Ryūsen Koji (he and I are one body though two souls), I resolved on taking a peep at the province of Awa ; and four of our set started off with us, anxious to share in the bronzing to be gained from the salt breezes. The order of our going was as follows. At seven o'clock in the morning we presented ourselves at the Bōshū Union Company's office in Echizen-bori, and were there packed on board the steamer which does the Awa trip. This steamer, as a matter of fact, is more a cargo-boat than anything else. So little account does she make of the passenger traffic, that there is no distinction of classes on board ; it is all hustling and jostling,—a dreadful confusion. Our own party, pack and sack, were about forsooth to share the accommodation of peasants carrying their clogs in their hands and parcels round their necks, when the captain kindly lent us his cabin, so that for the same ten cents in the plate we suddenly found ourselves lifted to the seventh heaven of delight.

The beer and other things with which we had provided ourselves were brought forth; and hardly had we begun chatting, when a glance right and left showed that we had passed the shore of Shiba and got beyond the forts. So far there had not been a breath of wind; there was now only enough to show that we were at sea, and most deliciously cool it was. Amidst shouts of "Oh! that is the offing of Haneda!" "Oh! there is Hommoku!" "Ah! I see Futtsu fort!" the ship gently cleft the waves, and leaving Webster Island and Perry Island on the right, entered Uruga Bay, where a short stoppage was made, and small boats rowed out from all sides to the ship, bringing vendors of fruit and of rice and fish-balls. The passengers here hurriedly partook of luncheon; some too got out, and new ones came on board. After this the waves grew rather rough, but not sufficiently so to make one feel any particular motion. Sharp eyes could make out that Nokogiri-yama, notwithstanding irregularities, is truly shaped like a saw, but could not discover many sparrows now on Suzume-jima. The ship called in at several ports, beginning with Hoda at the foot of Nokogiri-yama, then Kachiyama, Tadara, Funakata, and Nako, taking up and setting down passengers and cargo, and about five o'clock in the afternoon arrived at Tateyama. It seems that the bay here is called Kagami-ga-ura. As it is round and like a mirror, the surface of the water clear and the waves smooth, the beach is specially well-suited for sea-bathing. Tateyama, adjacent to Hōjō, is a town of over 550 houses, with a population of nearly 3,000. The quantities of merchandise brought here from all parts of the country by the daily steamer traffic give prosperity to the place. Hōjō, though inferior to Tateyama in size and population, boasts a district office, a police-station, a court-house, and a hospital, and appears also to have a number of wealthy dwellings. I was told that Tateyama was formerly the castle-town of Satomi Yoshiyasu, and more recently the seat of the Inaba family. On climbing the low hill where their castle once stood and looking around us, we had an indescribably grand spectacle of the waves out at sea, sparkling like gold as they washed the setting sun. Delighted at the good result so far of the trip we had proposed to ourselves, we went to an eating-house called Kimura-ya, where they cooked us some fresh fish and recommended various other dishes, especially one which they called *oki-namasu*. It consists of raw ox-tail fish well-pounded, bones and all, and served up with a mixture of bean-sauce and vinegar, and tastes so delicious that I wish I could send some of it home to Tōkyō as a present.

We had come prepared to find this locality several degrees hotter than Tōkyō. But on the contrary, the breeze blowing in from the sea was cool; and when night fell, it was quite poetical with the fireflies flitting hither and thither, and the note of the water-rail close to our fence. We had prided ourselves on being doubtless the only party who would cross the sea and seek out this spot in order to obtain pleasure of it; but lo! and behold, staying at the inn was a certain high official accompanied by his family of five or six persons; also a well-known man in private life with a retinue of servants⁷. So we silently grinned at the quickness of these great folks to pick out the best places in which to find amusement.

NOTES.

1. Except for a slight vein of fun,—too slight to reproduce in a translation,—the style of this piece is perfectly simple, and offers a model of easy narration. The “*Mura-take*,” or “Bamboo Grove,” from which it is taken, is a collection of this author’s travelling notes, sketches, and short stories. His real name is Aeba Yosaburō; but literary pseudonyms, as already explained, are the fashion in Japan, and to readers at large he is known either as Aeba Kōson or as Takenoya Shujin. Our thanks are due to him for permission to make use of this piece, of which we have, however, omitted the final chapter.—2. These first seven words are the most difficult of the whole extract. 異心同體 (or 体 for short) の 友 means simply the author himself; for though each man has but one body, which of us but does not feel in himself two souls? Sometimes they pull in different directions; sometimes, as here, one persuades the other. 龍泉居士, the *alter ego*’s name, offers a good example of a literary pseudonym, the “dragon’s spring” containing, we believe, some Chinese literary allusion, while for 居士 see Hepburn or Brinkley. In other compounds 居 is more often read KYO than KO.—3. 同好 “the same liking,” “people sharing the same tastes,” belonging to the same coterie.—4. Echizen-bori at Reigan-jima in Tōkyō, near the mouth of the Sumida, is the starting-point for the various uncomfortable little steamers that ply across the bay and up the rivers. 共立會社 is lit. “the standing together company.”—5. The translation cannot render the play on these two proper names. The word *me*, too, refers to the “teeth” (Jap. “eyes”) of the saw as well as to the eyes of the spectators.—6. Satomi Yoshiyasu, who flourished in the sixteenth century, was lord of broad acres in the peninsula that shuts in Tōkyō Bay. He figures in Bakin’s celebrated romance, the 八犬傳 “HAKKENDEN,” or “Tale of Eight Dogs.”—7. Or “with his valet.” In German it might be rendered by *mit Dienerschaft*, leaving vague the question as to whether there were many servants or only one.

房州一見の記

(承前)

海水を浴びて日に曝す事
 ふれば大めかしの連中も
 只一日にて一漣引かれた
 り左れど土地の人の丹塗
 の如きに比べては尙ほ東
 男の資格ハ失はざるべし
 斯く健康色とかりたるか
 らにハ日陰ふご撰みて山
 の中に閉ぢ籠るべきにあ
 らざ飽まで黒く塗れや者
 共といふ勢ひにて濱邊の
 み廻る事と定めたれど當
 かしにハ走りがたし小湊
 の誕生寺へ詣でんと館山
 を立ち北條より新道を松
 田の方に至る道路の修繕
 よく届きて道ある御代と
 行人ハ皆ハ謠ふべし富士

を後にしまして左りに眺め丘に木の生へたるぐらゐの小山に沿ふて行く田には老たる若き立ち入りて草を取る其有様を見れば脊に古き笠またハ切ぢも簾のちぎれたるかごを掛け中には木の枝を宛がら森の如くさしかざし照り輝やく日に田の水ハ沸きて泡立たる中に足踏み込み脊を曝し苦み想ひやるべし我々の暑さハ云ふに足らぬ松田を出はるれば濱邊にて眼界新たかり白渚眞浦和田かごいふ所を過ぎてまどく海岸の景色面白し高き浪の巖にかゝりて雪の如く散るは盆畫の如く濱風のために横にのみ枝をさと松の間より青き海原を眺むれば日本繪のよき手本なりと思はる此にて絶景妙景と褒めたるに行けバ行くほど進めば進むに従ひ景色の面白さ云ふばかりかし太夫崎といふ所の左り手の山に義經の乗りたる名馬太夫黒の出し洞といふあり此濱にハ馬蹄石として今も馬の蹄の跡ある石多く他に絶てなき所

かり望み玉はあはび取る海人に仰せられいへと土地の人眞顔にて話を成程此地は嶺岡の牧の續きかれバ太夫黒も出しあらんか洞より顯はれたるハ虚ほらからん何處の土地の人も斯る奇怪笑ふべき事のみを誇り却つて景色のよきハ知らざるが如し是より波太なふさといふ所まで本州第一の景色かり狐島、横島、辨天島、海鹿島かご無數の小島基布羅列をる中に蓬島（波太島ともいふ）といふあり爰には治承年間より平野仁右衛門といふ者只一家住みて漁業を事と故に土地の者ハ仁右衛門島また島の仁右衛門と稱と此島の周圍十二町ほどにて面積六千三百坪ばかりありといかふる様あるや渡りて見たかりしか果さど是より磯村、前原、東條、濱荻を過て天津に至る天津ハ戸數千戸に餘り人口五千に及ぶ漁業の利とも此國第一等の所なり是より濱を離れて山に入り長さ五十間と四十間ほどの隊道さんねる二つを潜り小湊に達と誕生

寺へさそがに日蓮宗一致
 派の大本寺だけありて立
 派あり常にも参詣多し
 と蓮華潭といふ所にあ
 りしが海嘯の爲めに取ら
 れ妙の浦へ移りしが其所
 も元禄年間の海嘯に取ら
 れ終に今の地に廣大の伽
 藍を建立せしが嘉永年中
 焼失し今の本堂へ近ぶる
 の建立ありと随分度々
 の御難に罹りし御寺あり
 妙の浦へ今鯛の浦と唱へ
 殺生禁斷ある爲め鯛鯉
 ぞ多く船にて見物に廻る
 もの餌を蒔きて舷を叩け
 バ集りて浮かみ上ること
 池の金鯉ひこひの如しまた奇觀
 あり
 (叢竹)

BŌSHŪ IK-KEN NO KI.

(SHŌZEN.)

KAISUI wo abite hi ni sarasu koto nareba, ō-mekashi no RENJŪ mo tada ICHI-NICHI nite hito-shibu hikaretari. Saredo, TOCHI no hito no ni-nuri no gotoki ni kurabete wa, nao Azuma-otoko no SHIKAKU wa ushinawazaru-beshi. Kaku KENKŌ-iro to naritaru kara ni wa, hikage nado eramite, yama no naka ni toji-komoru-beki ni arazu. “Aku made kuroku nure ya! mono-domo,” to iu ikioi nite, hamabe nomi meguru koto to sadametaredo, ate nashi ni wa hashiri-gatashi. Kominato no TANJŌJI ye mōden to, Tateyama wo tachi, HŌJŌ yori SHINDŌ wo Matsuda no kata ni itaru. DŌRO no SHŪZEN yoku todokite, michi aru mi-yo to KŌJIN wa mina utau-beshi. FUJI wo ushiro ni shi, mata hidari ni nagame; oka ni ki no haetaru gurai no koyama ni sōte yuku. Ta ni wa oitaru wakaki tachi-irite kusa wo toru sono arisama wo mireba, se ni furuki kasa, mata wa kire-gomo, sudare no chigiretaru nado wo kake; naka ni wa, ki no eda wo sa-nagara mori no gotoku sashi-kazashi; teri-kagayaku hi ni ta no mizu wa wakite, awa-dachitaru naka ni ashi fumi-komi, se wo sarasu kurushimi omoi-yaru-beshi. Ware-ware no atsusa wa iu ni tarazu. Matsuda wo de-hanarureba, hamabe nite GANKAI arata nari. Shirasu, Maura, Wada, nado iu tokoro wo sugite, masu-masu KAIGAN no KESHIKI omoshiroshi. Takaki nami no iwao ni kakarite, yuki no gotoku chiru wa, BONGWA no gotoku; hama-kaze no tame ni yoko ni nomi eda wo sasu matsu no awai yori aoki unabara wo nagamureba, Yamato-E no yoki TEHON nari to omowaru. Koko nite “ZEKKEI! MYŌKEI!” to hometaru ni, yukeba yuku hodo, susumeba susumu ni shitagai, KESHIKI no omoshirosa iu bakari nashi. TAYŪ-zaki to iu tokoro no hidari-te no yama ni Yoshitsune no noritaru MEIBA TAYŪ-guro no ideshi hora to iu ari. Kono hama ni wa, BATEI-SEKI tote, ima mo uma no hizume no ato aru ishi ōku; hoka ni taete naki tokoro nari. “Nozomi-tamawaba, awabi toru ama ni ōserare sōrae!” to, TOCHI no hito magao nite hanasu. Naruhodo! kono CHI wa Mineoka no maki no tsuzuki nareba, TAYŪ-guro mo ideshi

naran ga,—hora yori arawaretaru wa hora¹ naran. Izuko no TOCHI no hito mo kakaru KIKWAI warau-beki koto nomi wo hokori, kaette KESHIKI no yoki wa shirazaru ga gotoshi. Kore yori Nabuto to iu tokoro made HONSHŪ DAI-ICHI no KESHIKI nari. Kitsune-jima, Yokojima, BENTEN-jima, Ajika-jima nado MUSŪ no kojima KIFU RARETSU suru naka ni, Yomogi-jima (Nabuto-jima to mo iu) to iu ari. Koko ni wa JISHŌ² NENKAN yori Hirano NIEMON to iu mono tada IK-KE sumite, GYOGYŌ wo koto to su. Yue ni TOCHI no mono wa NIEMON-jima, mata Shima no NIEMON to SHŌsu. Kono shima no SHŪI JŪ-NI-CHŌ hodo nite, MENSEKI ROKU-SEN SAM-BYAKU tsubo bakari nari to. Ika naru sama naru ya, watarite mitakarishi ga, hatasazu. Kore yori Iso-mura, Maebara, Tōjō, Hamaogi wo sugite, Amatsu ni itaru. Amatsu wa, KOSŪ SEN-KO ni amari, JINKŌ GO-SEN ni oyobu. GYOGYŌ no RI to mo, kono kuni DAI IT-TŌ no tokoro nari. Kore yori hama wo hanarete, yama ni iri, nagasa GO-JIK-KEN to SHI-JIK-KEN hodo no tonneru futatsu wo kuguri, Kominato ni TASSU. TANJŌJI wa sasuga ni NICHIREN-SHŪ IT-CHI-HA no DAI-HONJI dake arite, RIPPA nari; tsune ni mo SANKEI ōshi. Moto wa RENGE-TAN to iu tokoro ni arishi ga,—tsunami no tame ni torare, Tae-no-ura ye utsurishi ga,—soko mo GENROKU NENKAN no tsunami ni torare, tsui ni ima no CHI ni KŌDAI no GARAN wo KONRYŪ seshi ga,—KAEI NENJŪ SHŌSHITSU shi, ima no HONDŌ wa chikagoro no KONRYŪ nari to wa, ZUIBUN tabi-tabi no GO NAN ni kakarishi o tera nari. Tae-no-ura wa ima Tai-no-ura to tonaē, SESSHŌ KINDAN naru tame tai katsuo nado ōku; fune nite KEMBUTSU ni mawaru mono, e wo makite funabata wo tatakeba, atsumarite ukami-izuru koto ike no higoī no gotoshi. Mata KIKWAN nari.

(“Mura-take.”)

NOTES OF A BRIEF TOUR THROUGH THE PROVINCE OF AWA. (*Continued.*)

The intent of our highly elegant party being to bronze themselves by sea-bathing and exposure to the sun, we got one coating of colour just in a single day, though to be sure, compared with the red-lacquer bodies of the natives of the place, we cannot yet have lost our appearance of fine gentlemen. After getting up such a healthy colour, it would have been absurd for us to seek out the shade and bury ourselves among the mountains. “Burn yourselves black, good fellows all, on to the bitter end!”—such was our motto; and accordingly we decided to do nothing but follow the beach. But as it was impossible to walk without some object, we decided on a pilgrimage to the temple of Tanjōji at Kominato; and leaving Tateyama, we went along the new road from Hōjō to where Matsuda is situated. This highway is kept in such excellent repair that all those who use it should sing a pæan to this our age of good roads. Fuji was sometimes behind us, sometimes we beheld it on our left hand; and we passed along hillocks about the height of trees growing on a mound. In the rice-fields we saw peasants old and young plucking up weeds,—an old straw hat or perhaps a torn bit of straw matting or a tattered bamboo blind slung over their backs, while others had

shaded themselves, forest-wise, with natural branches of trees. I leave you to imagine their sufferings as the sun beat fiercely upon the rice-fields, making the water bubble, and they themselves stood with their feet in the frothy ooze, and their backs exposed to the glare. Our party felt the heat indescribably.

On leaving Matsuda, the beach opened out a new world before our eyes. The scenery of the shore became prettier and prettier after passing Shirasu, Maura, and Wada. The big waves breaking on the rocks and falling in spray like snow reminded one of the miniature landscape-gardens which people arrange in flower-pots; and the peeps of the blue sea between the pine-trees that shoot out only horizontal branches on account of the wind from the strand, suggested themselves as excellent models for pictures in the Japanese style. While we uttered exclamations of admiration at the beauty of the scene, it grew more and more unutterably delightful, the longer we walked on and the further we went. In a hill to the left of a place called Tayū-zaki is a grotto, whence Yoshitsune's celebrated steed Tayū-guro is said to have come forth. In the sea near this strand there are numbers of stones, called "horses' hoof-stones," marked with the trace of this horse's hoofs. There are none elsewhere. "If your Worship wishes for some, please say so to the divers who catch sea-ears." This is what the natives tell you with a serious countenance. No doubt as this place lies close to the Mineoka pastures, Tayū-guro may well have come from here; but to derive his origin from a grotto is of course absurd. Country-folks everywhere seem to have a way of priding themselves on some such ridiculous marvel, while remaining blind to the beauty of the scenery around them.

From here on to a place called Nabuto is the finest scenery in this province. Among numberless other islets spread out like the men on a chess-board,—Kitsune-jima, Yokojima, Benten-jima, etc.—is one named Yomogi-jima or Nabuto-jima. Here, ever since about the year 1180, has dwelt a single family,—that of Hirano Niemon—who gain their livelihood by fishing. For this reason the country-folks call the island Niemon-jima, or else Shima-no-Niemon. It is said to be about four-fifths of a mile in circumference, with an area of only a little over five acres. I should like to have crossed over and seen what it was like, but did not manage to do so. After this we passed through Isomura, Maebara, Tōjō, and Hamaogi, and arrived at Amatsu. This town has over a thousand houses, with a population of five thousand, and is also the chief centre of the fishing industry in the province. Here we left the shore, entered the hills, plunged into two tunnels respectively a hundred yards and eighty yards long, and reached Kominato. Tanjōji is a splendid edifice, worthy its rank as metropolitan temple of the "Itchi" branch of the Nichiren sect, and is constantly visited by crowds of pilgrims. Formerly it stood at a place called Renge-tan, but was swept away by a tidal wave and rebuilt at Tae-no-ura. There another tidal wave swept it away about the end of the seventeenth century, and an immense temple was erected on the present site; but this was

destroyed by fire somewhere about 1850, and the present main edifice is of recent construction. What a catalogue of misfortunes, poor thing! The name *Tae-no-ura* ["the wondrous coast"] is now pronounced *Tai-no-ura* ["coast of the sea-bream"], and bream and bonitos are very numerous here, owing to all taking of life being prohibited,—so much so that when sight-seers who go round in boats strew bait and strike the gunwales, the fish rise to the surface like goldfish in a pond. This, too, is a strange sight.

NOTES.

1. This is a play upon words, as *hora* signifies not only a "grotto," but "boasting," "lying." *Hora wo fuku* is to "blow one's own trumpet," regardless of truth.—2. The period styled **治承** (JISHŌ) lasted from AD. 1177 to 1181; **元祿** mentioned a little lower down, lasted from 1688 to 1704, and **嘉永** from 1848 to 1854.

謝恩の一念發起すべきや否や

宇宙天然の大機關は靈妙不可思議にして此地球面の萬物、上は人類より下は禽獸草木土砂塵埃の微に至るまでも其處を得ざるなし四時行はれ百物成るのみか殆んど四時の變化なき南北兩極赤道直下の地にも生ず可きを生じ育す可きを育して晏如たり就中人間の快樂を云へば心身の運動自由自在にして苟も同類自他の不徳無智に妨げられざる限りは身外の萬物都て自から奉ずるの資と爲り以て肉體を養ふ可し以て精神を樂ましむ可し況して此世は進歩改良の活劇場にして歩々際限なしとあれば假令ひ今日に不如意の事多きも智徳の發達と共に前途の望は圓滿にして黃金世界の時代も期して空しからず今人の幸福既に大なりと云ふ可し左れば吾々は此大幸福に浴する身分なりと雖も進んで其恩を謝す可きや否や俗言を用れば難有しと云ふ可きや否やの一段に至ては自から議論なきを得ず抑も恩とは仁惠功德の義にして之を謝すと云へば其功德を施したる相手の所在なかる可らず然るに宇宙の大機關は不可思議に出來たるものにして特に之を造りたるものあるを見ず或は造物主など假りに名を設けて之に歸すれば首尾全き

が如くなれども既に造物主あれば其造物主の作者なきを得ず又其作者の作者なきを得ず際限もなき次第にして到底不可思議に出来たる大機關と言ひ去るの外なし偶然に出来たる大機關にして吾々人間も亦偶然に生れて正しく其機關中的一部分なれば之を喻へば元動力たる蒸氣の所在絶對に知る可らずして機關のみ不思議に運轉するものありて人間も亦その機關中の一本の釘か又は鐵の一細分子に屬し共に全體の運轉を與にしながら自から其然る所以を知らざれば特に運轉の恩を謝す可き相手を求めんとして得ざるが如し唯大機關の廣大無邊無量不可思議を觀じて轉た自身の微些無力を悟るのみ或は云く人間が空氣に呼吸し光線に照らされ衣服飲食に依て生存するは天道の人に可なる所にして即ち天恩なれば其恩を謝す可しとの説あり自から説として聞く可きに似たれども一步を進めて我輩の所見を以て

とれば前にも陳べたる如く天道は唯不可思議に自から然るのみにして之をして然らしむる所のものあるを證と可らず而して謝恩の念は相對の思想より生ずる所の情なれば此れと彼れとを比較して兩者に對し其恩誼の有無輕重を識別して始めて之に謝するの一念も發起す可し例へば吾々が父母の恩を謝して難有しと云ふは父母は親しく我が父母にして隣家の翁媼にあらず我れに對して特に恩あるが故なり故に天道も他に何か比較す可きものありて此の天は人に可なり彼の天は人に不可なりと兩々相並び人間は幸に彼の不可なる天を去て此の可なる天道に支配せらるゝとあれば或は特恩として謝す可し又或は等しく人間にてありながら此の一部の人には天恩厚くして彼の一部に薄しとあれば其厚恩に浴する者は特に謝す可しと雖も吾々の觀る所は唯一の天道あるのみにして其功德の及ぶ所に曾て厚薄ある

を見ざれば特に謝するに由ふし或は然らずして厚薄の差別ありとせんか殊恩に浴して拜謝する者あると同時に一方には之に洩れて怨望する者なきを得ず唯一不變の天道謝せんとして謝を可らず怨まんとして怨む可らず是れ其廣大なる所以にして吾々人間の分として敢て之を拜謝せざるは怨望せざる故なりと知る可し又或は人間が人間の生を享けて此世に生れたるは難有しなど云ふ者あれども固より無稽の立言にして聽くに足らざる其人間とは暗に禽獸を比較に取り賤しき禽獸ならざして貴き人間に生れしは仕合なりとの意味ならんなれども之を仕合なりとすれば世界の中何者か仕合ならざらん魚に向て汝は蟲ならざるが故に幸なりと云ひ鳥に向て汝は魚ならざるが故に高運なりと云ひ猫に向て鼠の不幸を説き犬に向て猫の無力を憐み猿に向て鬼の愚を笑ふが如くそれば幸不幸の相違際限あるべからざる近くは

人間相互の中にてても三十歳の男女に向て汝は四十歳にあらず前途尚ほ長くして幸なりと云ひ四十歳の人に向ては五十歳を比較に取り五十に六十を云ひ六十に七十を云ひ八十九十死に至るまで前途尚ほ長くして仕合ならざるものはなかる可し無稽にあらずして何ぞや虚心平氣に考ふれば人間の人間に生れたるは魚の魚たるが如く鳥の鳥たるが如く又三十歳の男女が三十歳たるが如し特に喜ぶ可きに非ざる驚く可きに非ざるなり天道人に可なり天道萬物に適を即ち天道の天道たる所以にして特殊の私恩に非ず天道若し人に可ならざるして物に不適當ならんには此地球面に今の人間萬物は存在す可らざる否な地球その物も現在の有様に在る可らざる筈なり左れば天道可あるが故に物の存在にあるのみ物の存在を有るが故にとて天道特に可なるにあらず物を有る故さらに庇陰するが如きは人間界の沙汰にこそあれ

斯る小策を以て天工を測るは未だ其機關の大を知らざるものなり天機の廣大且つ無偏なる宇宙の萬有のく其處を得て無量圓滿ならざるものなり日月星辰の大地より地球を始めとして地球面の禽獸草木昆蟲の微に至るまでも吾々人類の如き精神あらば自家の境遇に安んじて必ず満足の意を表するとならん又これに満足とると同時に之を謝するの目的を得ずして悠悠自から居ることならん如何となれば宇宙の大機關は日月星辰以上以下の物を包羅して遺す所なく一微塵も機關中の一部分を成しふがら特に謝するに由なき其事情は人身體中の臟腑筋肉相互に人身を成して相互に其功勞恩誼を謝するなきが如くなればかり臟腑筋肉を數へ盡して人身あきに等しく萬有を數へ盡して宇宙あし萬有中の孰れか主にして孰れか客あるや到底區別をべき限りに非ず吾々人間も亦その中の一微塵なれば自から其分に満足

して大機關の不可思議を觀じ仰いで其大なるを讚し俯して自から小なるを悟ると雖も之が爲めに謝恩の一念の發起するに由なし唯吾々人間の子にして文明進歩的の動物あるを知るが故に既往を想起して先人の特に辛苦經營したる大恩を謝し後世子孫の爲めには勉めて智德發達の緒を遺さんと欲するのみ

(以上の議論或は凡俗中流以下の人に解し難き所ある可し其解し難きは可なりと雖も所謂半解にして人間世界に神も佛もあし報恩禮拜一切無用ありと早合點し未だ修身開智の要を得ずして早く既に横着者と爲り以て世安を害するの憂あしとせず畢竟謝恩の念ハ人の信心より生ずるものにして其信心の本は迷にても感情にても兎に角に之を妨げずして愚民の徳心を維持すること今この俗世に於て智者の事なれ故に本論は唯學者流の思想を寫出したるまでにして之に由て宗教界の迷信を一掃せんなどの意に非ざるなり)

SHAON NO ICHI-NEN HOKKI SU-BEKI YA INA YA ?

UCHŪ TENNEN no DAI-KIKWAN wa REIMYŌ FUKA-SHIGI ni shite, kono CHIKYŪ-MEN no BAMBUTSU—kami wa JINRUI yori, shimo wa KINJŪ SŌMOKU DOSA JIN-AI no BI ni itaru made mo—sono tokoro wo ezaru nashi. SHI-JI okonaware, HYAKU-BUTSU naru nomi ka, hotondo SHIJI no HENKWA naki NAMBOKU RYŌKYOKU SEKIDŌ CHOKKA no CHI ni mo, SHŌzu-beki wo SHŌji, IKUSU-beki wo IKUSHITE, ANJO tari. Nakanzuku NINGEN no KWAIKAKU wo ieba, SHINSHIN no UN-DŌ JIYŪ JIZAI ni shite, iyashiku mo DŌRUI JITA no FUTOKU MUCHI ni samatagerarezaru kagiri wa, SHINGWAI no BAMBUTSU subete mizukara HŌzuru no SHI to nari, motte NIKUTAI wo yashinau-beshi, motte SEISHIN wo tanoshimashimu-beshi. Mashite kono yo wa SHIMPO KAI-RYŌ no KWATSU-GEKIJŌ ni shite, HO-HO SAIGEN nashi to areba, tatoi KONNACHI ni FU-NYOI no koto ōki mo, CHITOKU no HATTATSU to tomo ni ZENTO no nozomi wa EMMAN ni shite, ŌGON SEKAI no JIDAI mo Kishite munashikarazu, KONJIN no KŌFUKU sude ni ōi nari to iu-beshi.

Sareba, ware-ware wa kono DAI-KŌFUKU ni YOKUSURU mibun nari to iedomo, susunde sono ON wo SHASU-beki ya ina ya,—ZOKUGEN wo mochiyureba, arigatashi to iu-beki ya ina ya no ICHI-DAN ni itatte wa, onozukara GIRON naki wo ezu. Somo-somo ON to wa, JINKEI KUDOKU no GI ni shite, kore wo SHASU to ieba, sono KUDOKU wo hodokoshitaru aite no SHOZAI nakarubekarazu. Shikaru ni, UCHŪ no DAI-KIKWAN wa FUKA-SHIGI ni dekitaru mono ni shite, toku ni kore wo tsukuritaru mono aru wo mizu. Aruiwa ZŌBUTSU-SHU nado kari ni na wo mōkete kore ni KISUREBA, SHUBI mattaki ga gotoku naredomo, sude ni ZŌBUTSU-SHU areba, sono ZŌBUTSU-SHU no SAKUSHA naki wo ezu, mata sono SAKUSHA no SAKUSHA naki wo ezu; SAIGEN mo naki SHIDAI ni shite, TŌTEI FUKA-SHIGI ni dekitaru DAI-KIKWAN to ii-saru no hoka nashi. GŪZEN ni dekitaru DAI-KIKWAN ni shite, ware-ware NINGEN mo mata GŪZEN ni umarete, masashiku sono KIKWAN-CHŪ no ICHI-BUBUN nareba, kore wo tatoeba GENDŌ-RYOKU taru JŌKI no SHOZAI ZETTAI ni shiru-bekarazu shite, KIKWAN nomi FUSHIGI ni UNTEN suru mono arite, NINGEN mo mata sono KIKWAN-CHŪ no IP-PON no kugi ka, mata wa TETSU no IS-SAI BUNSHI ni ZOKUSHI, tomo ni ZENTAI no UNTEN wo tomo ni shina-gara, mizukara sono shikaru yuen wo shirazareba, TOKU ni UNTEN no ON wo SHASU-beki aite wo motomen to shite ezaru ga gotoshi. Tada DAI-KIKWAN no KŌDAI MUHEN MURYŌ FUKA-SHIGI wo KWANjite, utata JISHIN no BISA MURYOKU wo satoru nomi.

Aruiwa iwaku: “NINGEN ga KŪKI ni KOKYŪ shi, KŌSEN ni terasare, IFUKU INSHOKU ni yotte SEISON suru wa, TENDŌ no hito ni kanaru tokoro ni shite, sunawachi TEN-ON nareba, sono ON wo SHASU-beshi” to no SETSU ari. Onozukara SETSU to shite kiku-beki ni nitaredomo, IP-PO wo susumete, waga-HAI no SHOKEN wo motte sureba, mae ni mo nobetaru gotoku, TENDŌ wa tada FUKA-SHIGI ni onozukara shikaru nomi ni shite, kore wo shite shikarashimuru tokoro no mono aru wo SHŌsu-bekarazu. Shikō shite SHAON no NEN wa aITAI no SHISŌ yori SHŌzuru tokoro no JŌ nareba, kore to kare to wo HIKAKU shite, RYŌ-SHA ni TAISHI sono ONGI no UMU

KEIJŪ wo SHIKIBETSU shite, hajimete kore ni SHASURU no ICHI-NEN mo HOKKI su-beshi. Tatoeba, ware-ware ga FUBO no ON wo SHASHITE ari-gatashi to iu wa, FUBO wa shitashiku waga FUBO ni shite, RINKA no Ō-Ō ni arazu; ware ni TAISHITE TOKU ni ON aru ga yue nari. Yue ni TENDŌ mo TA ni nani ka HIKAKU su-beki mono arite, kono TEN wa hito ni KANARI, kano TEN wa hito ni FUKA nari to RYŌ-RYŌ ai-narabi, NINGEN wa saiwai ni kano FUKA naru TEN wo satte, kono KANARU TENDŌ ni SHIHAI seraruru to areba, aruiwa TOKUON to shite SHASU-beshi. Mata aruiwa hitoshiku NINGEN nite ari-nagara, kono ICHI-BU no hito ni wa TEN-ON atsuku shite, kano ICHI-BU ni usushi to areba, sono KŌ-ON ni YOKUSURU mono wa TOKU ni SHASU-beshi to iedomo, ware-ware no KWANZURU tokoro wa, YUI-ITSU no TENDŌ aru nomi ni shite, sono KUDOKU no oyobu tokoro ni katsute KŌHAKU aru wo mizareba, TOKU ni SHASURU ni yoshi nashi. Aruiwa shikarazu shite, KŌHAKU no SABETSU ari to sen ka? SHUON ni YOKUSHITE, HAISHA suru mono aru to DŌJI ni, IP-PŌ ni wa kore ni morete, EMBŌ suru mono naki wo ezu. YUI-ITSU FUHEN no TENDŌ, SHASEN to shite, SHASU-bekarazu; uraman to shite, uramu-bekarazu. Kore, sono KŌDAI naru yuen ni shite, ware-ware NINGEN no BUN to shite, aete kore wo HAISHA sezaru wa, EMBŌ sezaru ga yue nari to shiru-beshi.

Mata aruiwa NINGEN ga NINGEN no SEI wo ukete, kono yo ni umaretaru wa, ari-gatashi nado iu mono aredomo, moto yori MUKEI no RITSUGEN ni shite, kiku ni tarazu. Sono NINGEN to wa, AN ni KINJŪ wo HIKAKU ni tori, iyashiki KINJŪ narazu shite, tattoki NINGEN ni umareshi wa shi-awase nari to no IMI naran naredomo, kore wo shi-awase nari to sureba, SEKAI-CHŪ nani-mono ka shi-awase narazaran? Uwo ni mukatte, "Nanji wa mushi narazaru ga yue ni saiwai nari" to ii; tori ni mukatte, "Nanji wa uwo narazaru ga yue ni KŌUN nari" to ii; neko ni mukatte nezumi no FUKŌ wo toki; inu ni mukatte neko no MURYOKU wo awaremi; saru ni mukatte usagi no GU wo warau ga gotoku sureba, KŌ FUKŌ no SŌI SAIGEN aru-bekarazu. Chikaku wa NINGEN ai-tagai no uchi nite mo, SAN-JIS-SAI no DANJO ni mukatte, "Nanji wa SHI-JIS-SAI ni arazu; ZENTO nao nagaku shite, saiwai nari" to ii; SHI-JIS-SAI no hito ni mukatte wa, GO-JIS-SAI wo HIKAKU ni tori; GO-JŪ ni ROKU-JŪ wo ii, ROKU-JŪ ni SHICHI-JŪ wo ii; HACHI-JŪ KU-JŪ, SHI ni itaru made, ZENTO nao nagaku shite, shi-awase narazaru mono wa nakaru-beshi. MUKEI ni arazu shite, nanzo ya? KYOSHIN HEIKI ni kangōreba, NINGEN no NINGEN ni umaretaru wa, uwo no uwo taru ga gotoku; tori no tori taru ga gotoku, mata SAN-JIS-SAI no DANJO ga SAN-JIS-SAI taru ga gotoshi. TOKU ni yorokobu-beki ni arazu, mata odoroku-beki ni arazaru nari. TENDŌ hito ni KANARI, TENDŌ BAMBUTSU ni TEKISU. Sunawachi TENDŌ no TENDŌ taru yuen ni shite, TOKUSHU no SHION ni arazu. TENDŌ moshi hito ni KA nanarazu shite, mono ni FUTEKITŌ naran ni wa, kono CHIKYŪ-MEN ni ima no NINGEN BAMBUTSU wa SONZAI su-bekarazu, —ina! CHIKYŪ sono mono mo GENZAI no arisama ni aru-bekarazaru hazu nari. Sareba TENDŌ KANARU ga yue ni mono no SONZAI suru aru nomi. Mono no SONZAI suru ga yue ni tote, TENDŌ TOKU ni KANARU ni arazu; mono wo mite koto-sara ni HI-IN suru ga gotoki wa, NINGEN-KAI no SAKA ni koso are. Kakaru SHŌSAKU wo motte TENKŌ wo hakaru wa, imada sono DAI-KIKWAN no

DAI *wo shirazaru mono nari.* TENKI no KŌDAI *katsu MUHEN naru,* UCHŪ no BAN-YŪ *ono-ono sono tokoro wo ete,* MURYŌ EMMAN *narazaru mono nashi.* JITSU-GETSU SEISHIN no DAI *yorī CHIKYŪ wo hajime to shite,* CHIKYŪ-MEN no KINJŪ SŌMOKU, KONCHŪ no BI *nī itaru made mo,* ware-ware JINRUI no *gotoki SEISHIN araba,* ono-ono JIKA no KYŌGŪ *nī yasunjite,* kanarazu MANZOKU no I *wo HYŌsuru koto naran.* Mata *kore nī MANZOKU suru to DŌJI nī,* *kore wo SHASuru no MO-KUTEKI wo ezu shite,* YŪ-YŪ *mizukara oru koto naran.* Ikan *to nareba,* UCHŪ no DAI-KIKWAN *wa,* JITSU-GETSU SEISHIN IJŌ IKA no *mono wo HŌRA shite,* nokosu tokoro naku; ICHI-MIJIN mo KIKWAN-CHŪ no ICHI-BUBUN *wo nashi-nagara,* TOKU *nī SHASuru nī yoshi naki sono JIJŌ wa* JINSHIN TAICHŪ no ZŌFU KINNIKU *ai-tagai nī JINSHIN wo nashite,* ai-tagai *nī sono KŌRŌ ONGI wo SHASuru tokoro naki ga gotoku nareba nari.* ZŌFU KINNIKU *wo kazoe-tsukushite,* JINSHIN *naki nī hitoshiku;* BAN-YŪ *wo kazoe-tsukushite,* UCHŪ *nashi.* BAN-YŪ-CHŪ no *izure ga SHU nī shite,* *izure ga KAKU naru ya,* TŌTEI KUBETSU *su-beki kagiri nī arazu.* Ware-ware NINGEN mo *mata sono uchi no ICHI-MIJIN nareba,* *mizukara sono BUN nī MANZOKU shite,* DAI-KIKWAN no FUKA-SHIGI *wo KWANJI,* *aoide sono ōi naru wo SANshi,* *fushite mizukara SHŌ naru wo satoru to iedomo,* *kore ga tame nī SHAON no ICHI-NEN wa HOKKI suru nī yoshi nashi.* Tada ware-ware *wa NINGEN no ko nī shite,* BUMMEI SHIMPO-TEKI no DŌBUTSU *naru wo shiru ga yue nī,* KI-Ō *wo SŌKI shite,* SENJIN no TOKU *nī SHINKU KEIEI shitaru DAION wo SHASHi;* KŌSEI SHISON no *tame nī wa,* *tsutomete CHITOKU HATTATSU no CHO wo nokosan to hossuru nomi.*

(IJŌ no GIRON *aruiwa BONZOKU CHŪRYŪ IKA no hito nī KAishi-gataki tokoro arubeshi.* Sono KAishi-gataki *wa Kanari to iedomo,* *iwayuru HANKAI nī shite,* NINGEN SEKAI *nī kami mo hotoke mo nashi,* HŌON REIHAI ISSAI MUYŌ *nari to haya-GATEN shi,* *imada SHŪSHIN KAICHI no YŌ wo ezu shite,* *hayaku sude nī ŌCHAKU-mono to nari,* *motte SEAN wo GAIsuru no uree nashi to sezu.* HIKKYŌ SHAON no NEN *wa hito no SHINJIN yori SHŌzuru mono nī shite,* *sono SHINJIN no moto wa mayoi nite mo KANJŌ nite mo,* *to nī kaku nī kore wo samatagezu shite,* GUMIN no TOKUSHIN *wo IJI suru koso ima no ZOKU-SEKAI nī oite CHISHA no koto nare.* Yue *nī HONRON wa tada GAKUSHA-RYŪ no SHISŌ wo SHASHUTSU shitaru made nī shite,* *kore nī yotte SHŪKYŌ-KAI no MEISHIN wo IS-SŌ sen nado no I nī arazaru nari.)*

[FUKUZAWA YUKICHI CHO "FUKUŌ HYAKU-WA."]

SHOULD WE OR SHOULD WE NOT ENTERTAIN A FEELING OF GRATITUDE?

This great natural machine—the Universe—is a wonderful and marvellous whole:—not a thing on the surface of this globe of ours but has its proper place, from human kind down to animals, plants, minerals, and dust itself. Not only does everything come forth with the revolution of the seasons:—even such tracts as those around the poles and under the equator, where scarcely any change of seasons exists,—even such tracts as these duly produce and

sustain appropriate forms of life in peaceful order. Man's happiness, in particular, is provided for by his liberty of action both mental and physical. Provided no hindrance arise from the vice or ignorance of his fellow-creatures, everything in external nature forms part of a fund spontaneously contributed to his use, wherewith to nourish the body and delight the mind. More still, as this world is a living theatre of progress and improvement, where one step after another leads on to infinity, even granting that many things at the present day may not equal our desires, still perfect trust in the future, founded on the development of wisdom and virtue, justifies us in anticipating for the world a golden age, while the happiness even of those now living is certainly considerable.

Such is the condition of man, swimming in a sea of happiness. Nevertheless, when we proceed to ask whether he ought or ought not to feel grateful for these favours,—whether, to speak colloquially, he should say thank you for them,—a doubt naturally suggests itself. For mark the word “favour.” It includes the notion of benevolence, kindly action; and gratitude for these presupposes the existence of some person by whom the benevolence is exercised. But the great machine of the universe, marvellously as it is constructed, shows no trace of any special constructor; and even if, for argument's sake, we coin the word “Creator” and apply it in this context, attaining thereby to apparent logical satisfaction, then we must find some maker for this Creator, and then some maker for the maker of the Creator. Thus we should go on *ad infinitum*, and when all was said and done, the only conclusion arrived at would be that the world is a great machine marvellously constructed. It is a great machine originated by chance, and we human beings too are born by chance, and really form part of the machine. We may illustrate this by the case of an engine which should move of itself in a marvellous manner, while yet there was absolutely no means of ascertaining the existence of the motor power, steam; and man would correspond, say, to one nail, or to a minute particle of the iron of that engine, in all whose revolutions he would participate; but as he would naturally ignore the causes which brought it all about, no search on his part would bring to light any one whom he ought specially to thank for the favour of whirling him round. All that can be done is to contemplate the vastness, the infinity, the immeasurableness, the marvellousness of the great machine, and to discern ever more and more clearly our own insignificance and weakness.

Again I hear some say: “The air we breathe, the light which shines on us, the food and raiment that maintain our existence, are all boons granted by Nature to man,—favours for which we should accordingly be grateful.” This contention wears an appearance of plausibility. But if one goes a step further and adopts my view, then, as already explained, what people call “Nature” is merely a marvellous and spontaneous series of events, from which it is impossible to deduce the existence of any person causing those events to be what they are. Moreover, as gratitude is a sentiment dependent on the idea of reciprocity, it can arise only as

the result of a comparison between two alternatives,—of discrimination, that is, between the presence or absence, the abundance or scarcity, of kindness in the conduct of two persons towards us. For instance, our gratitude to our parents is excited by the special favours which they confer upon us because they *are* our parents, and not the old gentleman and old lady next door. In like manner, therefore, might we thank Nature for special favours, if there were any other order of Nature with which the Nature we know of might be compared, so that one might set the two side by side and say, “This Nature favours man, that Nature does not,” and if man, happily escaping from the unfavourable Nature, could place himself under the rule of the favourable. Again if among the members of the same human species, Nature conferred her favours more copiously upon one set of men, and more sparingly upon another, then those indulged with the more copious share ought to show special gratitude for it. But from all I can see, there exists but a single order of Nature, and this never manifests any partiality in the distribution of its favours, and we have therefore no occasion for any special gratitude. Or shall we take the opposite view, and say that Nature does treat men differently, favouring some more than others? In that case, while some render thanks for the special favours with which they are indulged, others must resent being overlooked. A single, immutable order of Nature can justly excite neither gratitude nor resentment; for it is plain that, being so vast as it is, we, in our position as human beings, can no more dare to praise than to blame it.

Again there are those who say that human beings have cause for gratitude, inasmuch as they have been born into this world with the gift of human life; but this is an altogether absurd contention, not worth listening to. It evidently rests on an implied comparison between men and animals; and the drift of it is that we should think ourselves lucky to have been born as exalted human beings, and not as lowly animals. But if this is to be deemed good luck, what creature in the whole world is not lucky too? If we are to congratulate fishes on their good fortune in not being insects, or birds on not being fish, if we are to point out to the cat the inferior luck of the rat, or deplore with the dog the inferior strength of the cat, or laugh with the monkey over the stupidity of the hare, there will be no end to the distinctions to be drawn between the various grades of happiness in all creation. Without going so far afield, and restricting ourselves to a comparison of human beings with each other, we might congratulate a man or woman of thirty on not being forty, and so having a longer future to look forward to. One of forty we might console by reference to fifty, one of fifty by reference to sixty, one of sixty by reference to seventy, and so on to eighty, ninety, and to death itself, every creature in the world being made to appear lucky because enjoying a longer prospect of life than some other. What is this but a *reductio ad absurdum*? Calm, unbiassed reflection shows us that the fact of human beings being born as human beings belongs to the same order as that of fish being fish, or birds being birds, or a man or woman of thirty being thirty:—there is in it no special cause for joy, or yet for astonishment. Nature suits man and all other living

creatures. This is simply because Nature *is* Nature; it is no mark of any special and particular favour. If Nature did not suit man and other creatures, then men and things as we now know them would not exist on the surface of this globe,—nay! the globe itself could not then wear its present aspect. Thus it is only because Nature is suitable to their origination that things exist at all:—it is not because things exist that we are justified in inferring any special favour towards them on Nature's part. To notice things and then treat them with particular kindness, is an exclusively human trait, and it argues want of appreciation of the greatness of the great machine to judge Nature's handiwork by our petty schemes. In the vastness, the impartiality of Nature's machinery, each of all the myriads of existing things has its place, and the whole is immeasurable and perfect. If all things, from such great ones as the sun, moon, and stars, down to our earth and to such minutiae as the animals and plants and the very insects on its surface, had minds like those of us human beings, each would enjoy its own environment and would doubtless express a feeling of satisfaction. Moreover, together with this feeling of satisfaction, it would discover no object whereon to expend gratitude, but would, I suppose, continue its quiet career self-contained. For the great machine of the Universe includes everything without exception, whether above or below the sun, moon, and stars; and even a single grain of dust forms part of the whole machine. Thus does it come about that there is no more any special reason for gratitude in this case than there is any reason for gratitude for trouble taken or favours granted by one organ or member of the human body to another,—that body which arises only from their presence and interaction. For if you enumerate all the organs and members separately, there is, so to say, no body left apart from them. If you enumerate all existing things, there is no Universe left apart from *them*; neither is it feasible in any manner to decide which of all existing things are the principal ones, and which merely accessory. We human beings, too, are one atom in the whole; wherefore, resting content with our lot, we may contemplate the marvels of the great machine, looking up to praise its greatness and looking down to recognise our own littleness; but there is no reason for the feeling of gratitude to be excited in our breasts. All that becomes us as sons of men,—creatures conscious of the capacity for civilisation and progress,—is to call to memory the past with gratitude for the great favours bequeathed to us by the laborious efforts of previous generations, and on behalf of our descendants in the future to endeavour to leave a foundation for the further development of wisdom and virtue.

(The above discussion may contain passages hard to be comprehended by plain folks and members of the lower classes. Such failure to comprehend matters not. Where harm is to be feared is in the so-called half-comprehension which rushes to the conclusion that neither gods nor saints exist in this our human world, and that gratitude and worship are alike useless, and which, having failed to imbibe the essence of morality and culture, plunges into villany and disturbs the peace of society. In fine, gratitude being a sen-

timent which springs from piety, the proper course for wise men to pursue in the present uncultivated condition of the world is to foster virtue in the foolish by leaving such piety undisturbed, whether its origin be superstition or emotion. The argument here advanced therefore claims no more than to be an exposition of the opinions of the learned. We do not aim hereby at making a clean sweep of the superstitions of the religious world.)

NOTES.

This piece is borrowed by permission of the "Jiji Shimpō Sha" from the "Fukuō Hyaku-wa," or "Hundred Essays by the Aged Fukuzawa," which appeared in 1897 and created a great sensation. Edition after edition has since been rapidly exhausted. No other Japanese writer offers so perfect a model of a style at once simple, forcible, and idiomatic, no other thinker is so thoroughly representative of his time and country, as Fukuzawa; neither can any of his voluminous works be so warmly recommended to the foreign student as these short essays, which, taken together, well-nigh cover the whole field of contemporary Japanese activity in matters intellectual, while on the other hand any one of them may be considered separately, as each is complete in itself. The preference shown by this writer for easy terms may be gauged by the fact that though the piece here given treats of deeper matters than any of those preceding it in this Section, fewer new characters occur in it than in any other proportionately to its length. Here, at externals, our praise of Fukuzawa must stop. His thought is shallow, his philosophy a crude materialism with a veneer of utilitarian morality and amiable optimism. The essay here selected fairly typifies his views. But—and this is a consideration worth pondering—it typifies the views of the overwhelming majority of educated Japanese at the present day. If such be the doctrines of the leaders, what will be the practice of the led when these doctrines shall have filtered down to the base of the social edifice, and shall have washed away what small fragments remain of the old Confucian ethics? The present Japanese epoch styles itself **明治** MEIJI, "enlightened peacefulness." But if the light that is in it be darkness, how great is that darkness! Nevertheless, if we view the matter properly, these considerations in no way unfit such books for the use of European students. On the contrary, and even assuming that most of those employing the present work will be missionaries,—surely it must be advantageous for them to make acquaintance at once with the genuine mental attitude of the people among whom their life is to be spent.

Fukuzawa's style is not quite so easy to translate into English as its clearness and charm might lead one to expect. Nor is the reason far to seek. Though he often interprets European thought, he always does *interpret* it, in the real sense of that word. He does not translate literally, he does not fill his pages with "Englishisms," as many contemporary Japanese authors do. Everything he gives to the public has been passed through a Japanese filter, melted down in a Japanese crucible, digested, assimilated, thoroughly naturalised and subdued. The hands

may be those of a Western utilitarian; but the voice is that of one brought up in the Chinese schools. Now what is perfectly natural and idiomatic in one language,—one mental atmosphere,—is precisely that which is apt to be not quite natural, not quite idiomatic in another. More particularly are certain general terms of vague import,—“nature,” “force,” “influence,” etc.—apt not exactly to cover each other in different intellectual spheres. Fukuzawa's **天道** for instance,—a term inherited from the Confucianists,—has no satisfactory English equivalent. Sometimes it is little more than the visible heavens; sometimes “Heaven” (with a capital H) comes nearer to the intention; sometimes one is almost tempted to translate it by “God;” at others—most often perhaps—“Nature” seems nearer the mark. It is not the student who is at fault in such cases, but the subject itself that admits only of approximate definition. At other times, difficulties of translation—they are never difficulties of comprehension—may be met by noticing Fukuzawa's elegant habit (traceable, this too, to Chinese influence) of breaking up **熟字** (compounds) into their elements. An instance occurs near the beginning of this piece, (lines 4-5 of the Japanese text), where we find **生育** SEI-IKU broken up thus: *SHŌzu-beki wo SHŌJI, IKUSu-beki wo IKUSHite*, which can be more tersely rendered “they duly produce and sustain appropriate forms of life.” It would not do in such a case to follow the rhymical order of the original with pedantic exactness.—Having stated that Fukuzawa's pure style does not deal in “Englishisms,” we must modify the assertion by granting that *CHIKYŪ sono mono*, “the globe itself,” near the end of p. 324, is a glaring one now unfortunately current. Probably *NINGEN no ko*, “sons of men,” is another. Thus even the most idiomatic writers succumb at times to the new influence.

漢學者

文學博士 加藤弘之

漢學者の吾が邦の開明に功勳顯著なるは今更論ずるを要せず殊に徳川氏三百年間には碩學鴻儒輩出して士流以上の開明は殆ど全く漢學者の力に依て成りしとにして此漢學の素養ありたればこそ近年俄に歐米に接するに至りても敢て大に其侮蔑を受くるとなきのみならず能く自ら歐米の新思想を取て更に之を吾が學術技藝となすを得たるものなれば漢學者の功勳は實に大なりと云はざるを得ず然れども今日猶生存して子弟を教育する所の漢學者なる者は既に時勢の變移を知りて維新前の固陋主義を株守するの不可なるを悟るべき筈なるに今日新世界の事情を解すると能は

ざるが爲めに猶固陋に安ずる者の少からざるは甚だ惜むべし近頃中學校又は其他の學校に教員となりて教授する所の漢學者を見るに今日理學の許さざる古代の奇怪説を以てする者少からざるのみならず讀本の類にして此の如き奇怪説を編入するものも往々見受くる所なり例へば二十四孝の類を擧げて孝行の標準となし或は養老の靈泉を説て天の孝に感ずる所となし又は種々の祥瑞凶徵を説く等枚舉すべからず是等は漢學者自身が信ずるを以て實に斯くありしと考へ又自今も斯くあるべきものと思ふが故なるべけれども併今日の理學は決して此の如き奇怪説を許すものにあらずれば全く生徒を迷妄に導くものと云はざるを得ず余が先年或る縣の或る學校に到りて其授業を見たる際或る一教場に入りたれば其教場は師範學校卒業生が教員となりて理學の教授をなすとなれば其授業の方法も宜きに適し且つ

其講授の事項も全く理學的のとなりしが次に其隣室に入りしに其室は五十前後の漢學先生が作文を教ふとなりしが其文題の頗る陳腐にして既に理學の許さざるとなるに況て先生の口授比喻共に實に抱腹絶倒に堪へざる程のとなりき同一學校の同一生徒にして甲室にて例へば酒なるものは化學的作用に由て米麥又は其他のものより製造するものなりと説くに反して乙室にては天が孝行の徳に感じて泉を變じて酒となしたるもありと説かば生徒の感格する所如何若し先生の説く所に就て取捨撰擇する能はざる生徒ならば忽ち惑ひを生ぜざるを得ず若し又甲室先生の理學的講授を是とし乙室先生の感孝説を非とするの才識ある生徒ならば乙室先生の陳腐説を笑はざるを得ざるべし生徒をして或は惑はしめ或は笑はしむるが如き教員を置いて何の益かある唯害あるのみ然るに學校の監督者たる校長は勿論視學

員の如きも猶此の如きとに氣附かず等閑に附して此の如き教員に生徒の教導を託するに至りてハ實に慨歎に堪えざるなり尤も右等奇怪のといへども歴史上にて之を説くは已むを得ざるとなれば余は敢て之を不可とせざれども修身科又は文題杯に此の如き奇怪の例を引くは已むを得ざるとにあらざれば此の如きとは必ず心すべきなり

漢文を教ふるは漢學先生に如くはなしと雖其思想の陳腐にして理學の何たるを知らざるが爲めに遂に教授に堪えざるを此の如し漢學者を用ゆるに就ては必ず十分に注意を加へざるべからず更に漢學者の教授に就て言ふべきは漢學者は學問とさへ云へば兎角文字々義を説くとをのみ必要なるとと考へ所謂詞章記誦の末に拘泥して却て學問の本旨を失ふ者多し故を以て倫理を教ふるに方りても文章を説くと同く全く字義を主として倫理の事柄を説

くとを粗畧になすの弊あり經書を説くも史類を講ずるも皆一樣にして其事柄よりは寧ろ文字々義を主とするが如し蓋し漢文は元來外國の文にして甚だ解し難きが爲めに事柄を説くには先づ文意を解せざれば能はざるを以て已むを得ず文意上の講釋に専ら心を用ゐる爲めに却て事柄を粗畧にするの已むを得ざるとなりしならん然れども今日にありては古代と違ひ學問は決して漢學の一科にあらず漢學を専門となす者の外は漢學は唯補助の爲めに學習するに過ぎざるとなれば文字々義の如きは大意に止めて却て大躰の事柄を會得せしむるを以て主旨とせざるべからざるなり

因みに文部省の教科書檢閲に就ても一言せざるべからず文部省にては從來圖書を檢閲するに其良否適不適を嚴に檢定するは著作者の自由を妨ぐるの恐れありこの主旨なるや又は他の主旨ありてのとなる

やは知らざれども苟くも害なき圖書は總て之を認許するの方針なる由なれども其所謂害の有無に就ては十分に研究を盡さざるべからず例へば淫猥にして風俗を紊亂するの虞あるもの又は過激にして治安を妨害するの虞あるもの等を禁ずるは固より害あるものを禁ずる所以にして殊に其重要なるものに相違なきも併害あるものは決して獨り是等に止まらず今日開明の世に於て甚だ理學に反せる奇怪説の如きも知識開導の點に於て大に害あるものと認めざるべからず勿論宗教上にありては此の如き奇怪説も猶已むを得ざるとなるべけれども教育殊に知育に於ては理學上決して許さざるが如き奇怪説等は必ず之を害あるものと認定せざるべからず果して然らば檢閲の方針の如きも風俗紊亂治安妨害を以て害となすの外に更に今日の開明に適せざる奇怪説の如きも俱に害ありとして之を許さざるとせざるを得ず若し此の如くならざれば智育は決して知識を開發するに足らざるべし

風俗紊亂治安妨害の外に更に今日の理學世界に適せざる奇怪説をも自今有害として禁ぜざるべからざるの理前陳の如しと雖併従前既に認許せる讀本の類には此の如きものも往々あるとなれば今日の教授上に就ては視學員たる者は十分注意を加へて殊に漢學先生の講授を監視し務めて此の如き奇怪説を以て生徒を惑はしめざるをに努力せざるべからず宗教と教育とは決して混同するを許さざるなり

(貧叟百話)

KANGAKU-SHA.

(BUNGA KU HAKUSHI * KATŌ Hiroyuki.)

KANGAKU-SHA no waga kuni no KAIMEI ni KŌKUN KENCHO naru wa, ima-sara RONZURU wo YŌsezu. Koto ni TOKUGAWA SHI SAM-BYAKU NENKAN ni wa SEKIGAKU KŌJU HAISHUTSU shite,

* Another (more Japonised) reading is *hakase*.

SHIRYŪ IJŌ no KAIMEI wa hotondo mattaku KANGAKU-SHA no chikara ni yotte narishi koto ni shite, kono KANGAKU no SOYŌ aritareba koso KINNEN niwaka ni Ō-BEI ni sessuru ni itarite mo, aete ōi ni sono BUBETSU wo ukuru koto naki nomi narazu, yoku mizukara Ō-BEI no SHIN-SHISŌ wo totte, sara ni kore wo waga GAKUJUTSU GIGEI to nasu wo etaru mono nareba, KANGAKU-SHA no KŌKUN wa JITSU ni ōi nari to iwazaru wo ezu. Shikaredomo, KONNICHİ nao SEISON shite, SHITEI wo KYŌIKU suru tokoro no KANGAKU-SHA naru mono wa sude ni JISEI no HEN-I wo shirite, ISHIN-ZEN no KORŌ-SHUGI wo SHUSHU suru no FUKA naru wo satoru-beki hazu naru ni, KONNICHİ SHIN-SEKAI no JIJŌ wo KALSuru koto atawazaru ga tame ni, nao KORŌ ni yasunzuru mono no sukunakarazaru wa hanahada oshimu-beshi. Chikagoro CHŪ-GAKKŌ mata wa sono TA no GAKKŌ ni KYŌIN to narite KYŌJU suru tokoro no KANGAKU-SHA wo miru ni, KONNICHİ RIGAKU no yurusazaru KODAI no KIKWAI-SETSU wo motte suru mono sukunakarazaru nomi narazu, TOKUHON no tagui ni shite kaku no gotoki KIKWAI-SETSU wo HENNYŪ suru mono mo Ō-Ō mi-ukuru tokoro nari. Tatoeba, "NI-JŪ-SHI KŌ" no tagui wo agete KŌKŌ no HYŌJUN to nashi, aruiwa YŌRŌ no REISEN wo toite TEN no KŌ ni KANZuru tokoro to nashi, mata wa SHUJU no SHŌZUI KYŌCHŌ wo toku TŌ MAIKYO su-bekarazu. Kore-ra wa KANGAKU-SHA JISHIN ga SHINZuru wo motte, JITSU ni KAKU arishi koto to kangae, mata JIKON mo kaku aru-beki mono to omou ga yue naru-bekeredomo, shikashi KONNICHİ no RIGAKU wa KESSHITE kaku no gotoki KIKWAI-SETSU wo yurusu mono ni arazareba, mattaku SEITO wo MEIBŌ ni michibiku mono to iwazaru wo ezu. Yo ga SENNEN aru KEN no aru GAKKŌ ni itarite, sono JUGYŌ wo mitaru SAI, aru ICHI-KYŌJŌ ni iritareba, sono KYŌJŌ wa SHIHAN GAKKŌ SOTSUGYŌ-SEI ga KYŌIN to narite RIGAKU no KYŌJU wo nasu koto nareba, sono JUGYŌ no HŌHŌ mo yoroshiki ni TEKISHI, katsu sono KŌJU no JIKŌ mo mattaku RIGAKU-TEKI no koto narishi ga,—tsugi ni sono RINSHITSU ni irishi ni, sono SHITSU wa GO-JŪ ZENGO no KANGAKU-SENSEI ga SAKUBUN wo oshiyuru koto narishi ga, sono BUNDAI no sukoburu CHIMPU ni shite, sude ni RIGAKU no yurusazaru koto naru ni, mashite SENSEI no KUJU HIYU tomo ni JITSU ni HŌFUKU ZETTŌ ni taezaru hodo no koto nariki. DŌITSU GAKKŌ no DŌITSU SEITO ni shite, KŌSHITSU nite tatoeba sake naru mono wa KWAGAKU-TEKI SAYŌ ni yotte, kome mugi mata wa sono TA no mono yori SEIZŌ suru mono nari to toku ni HANSHITE, OTSU-SHITSU nite wa TEN ga KŌKŌ no TOKU ni KANJITE, izumi wo HENJITE sake to nashitaru koto mo ari to tokaba, SEITO no KANKAKU suru tokoro ikan? Moshi SENSEI no toku tokoro ni tsuite SHUSHA SENTAKU suru atawazaru SEITO naraba, tachimachi madoi wo SHŌZezaru wo ezu; moshi mata KŌSHITSU SENSEI no RIGAKU-TEKI KŌJU wo ZE to shi, OTSU-SHITSU SENSEI no KANKŌ-SETSU wo HI to suru no SAISHIKI aru SEITO naraba, OTSU-SHITSU SENSEI no CHIMPU-SETSU wo warawazaru wo ezaru-beshi. SEITO wo shite aruiwa madowashime, aruiwa warawashimuru ga gotoki KYŌIN wo oite, nan no EKI ka aru? Tada GAI aru nomi. Shikaru ni GAKKŌ no KANTOKU-SHA taru KŌCHŌ wa MOCHIRON, SHIGAKU-IN no gotoki mo nao kaku no gotoki koto ni KI tsukazu; TŌKAN ni FUSHITE, kaku no gotoki KYŌIN ni SEITO no KYŌDŌ wo TAKUSuru ni itatte wa, JITSU ni GAITAN ni taezaru nari. Mottomo migi-ra KIKWAI no koto to iedomo, REKISHI-JŌ nite kore wo toku wa yamu wo ezaru koto nareba, YO

wa aete kore wo FUKA to sezaredomo, SHŪSHIN-KWA mata wa BUNDAI nado ni kaku no gotoki KIKWAI no REI wo hiku wa yamu wo ezaru koto ni arazareba, kaku no gotoki koto wa kanarazu kokoro su-beki nari.

KAMBUN *wo oshiyuru wa, KANGAKU-SENSEI ni shiku wa nashi to iedomo, sono SHISŌ no CHIMPU ni shite, RIGAKU no nani taru wo shirazaru ga tame ni, tsui ni KYŌJU ni taezaru koto kaku no gotoshi.* KANGAKU-SHA *wo mochiyuru ni tsuite wa, kanarazu JŪBUN ni CHŪI wo kuwaezaru-bekarazu.* Sara *ni KANGAKU-SHA no KYŌJU ni tsuite iu-beki wa, KANGAKU-SHA wa GAKUMON to sae ieba, tokaku MONJI JIGI wo toku koto wo nomi SHITSUYŌ naru koto to kangae, iwayuru SHISHŌ KISHŌ no sue ni KŌDEI shite, kaette GAKUMON no HONSHU wo ushinau mono ōshi.* Yue *wo motte, RINRI wo oshiyuru ni atarite mo, BUNSHŌ wo toku to onajiku, mattaku JIGI wo SHU to shite, RINRI no kotogara wo toko koto wo SORYAKU ni nasu no HEI ari; KEISHO wo toku mo, SHIRUI wo KŌzuru mo, mina ICHI-YŌ ni shite, sono kotogara yori wa mushiro MONJI JIGI wo SHU to suru ga gotoshi.* Kedashi KAMBUN *wa GWANRAI GWAIKOKU no BUN ni shite, hanahada KAISHI-gataki ga tame ni, kotogara wo toku ni wa mazu BUN-I wo KAISEzareba atawazaru wo motte, yamu wo ezu BUN-I-JŌ no KŌSHAKU ni moppara kokoro wo mochii, tame ni kaette kotogara wo SORYAKU ni suru no yamu wo ezaru koto to narishi naran.* Shikaredomo, KONNICHİ *ni arite wa, KODAI to chigai, GAKUMON wa KESSHITE KANGAKU no IK-KWA ni arazu; KANGAKU wo SEMMON to nasu mono no hoka wa, KANGAKU wa tada HOJO no tame ni GAKUSHŪ suru ni sugizaru koto nareba, MONJI JIGI no gotoki wa TAI-I ni todomete, kaette DAITAI no kotogara wo ETOKU seshimuru wo motte SHUSHI to sezaru-bekarazaru nari.*

Chinami *ni MOMBUSHŌ no KYŌKWA-SHO KEN-ETSU ni tsuite mo ICHI-GEN sezaru-bekarazu.* MOMBUSHŌ *nite wa, JŪRAI TOSHO wo KEN-ETSU suru ni sono RYŌHI TEKI-FUTEKI wo GEN ni KENTEI suru wa, CHOSAKU-SHA no JIYŪ wo samataguru no osore ari to no SHUSHI naru ya, mata wa TA no SHUSHI arite no koto naru ya wa shirazaredomo,—iyashiku mo GAI naki TOSHO wa, subete kore wo NINKYO suru no HŌSHIN naru yoshi naredomo, sono iwayuru GAI no UMU ni tsuite wa JŪBUN ni KENKYŪ wo tsukusazaru-bekarazu.* Tatoeba, INWAI *ni shite, FŪZOKU wo BINRAN suru no osore aru mono, mata wa KWAGEKI ni shite CHIAN wo BŌGAI suru no osore aru mono TŌ wo KINZURU wa, moto yori GAI aru mono wo KINZURU yuen ni shite, koto ni sono JŪYŌ naru mono ni SŌI naki mo,—shikashi GAI aru mono wa KESSHITE hitori kore-ra ni todomarazu; KONNICHİ KAIMEI no yo ni oite hanahada RIGAKU ni HANSERU KIKWAI-SETSU no gotoki mo, CHISHIKI KAIDŌ no TEN ni oite ōi ni GAI aru mono to mi-tomezaru-bekarazu.* MOCHIRON SHŪKYŌ-JŌ *ni arite wa, kaku no gotoki KIKWAI-SETSU mo nao yamu wo ezaru koto naru-bekeredomo, KYŌIKU koto ni CHI-IKU ni oite wa, RIGAKU-JŌ KESSHITE yurusazaru ga gotoki KIKWAI-SETSU TŌ wa, kanarazu kore wo GAI aru mono to NINTEI sezaru-bekarazu.* Hatashite shikaraba, KEN-ETSU *no HŌSHIN no gotoki mo, FŪZOKU BINRAN CHIAN BŌGAI wo motte GAI to nasu no hoka ni, sara ni KONNICHİ no KAIMEI ni TEKISEZARU KIKWAI-SETSU no gotoki mo tomo ni GAI ari to shite, kore wo yurusazaru koto to sezaru wo ezu; moshi kaku no gotoku narazareba, CHI-IKU wa KESSHITE CHISHIKI wo KAIHATSU suru ni tarazaru-beshi.*

FŪZOKU BINRAN CHIAN BŌGAI *no hoka ni, sara ni KONNICHİ no RIGAKU-SEKAI ni TEKISEZARU KIKWAI-SETSU wo mo, JIKON YŪGAI to shite, KINZezaru-bekarazaru no RI ZENCHIN no gotoshi to iedomo,—shikashi JŪZEN sude ni NINKYO seru TOKUHON no RUI ni wa kaku no gotoki mono mo ō-ō aru koto nareba, KONNICHİ no KYŌJU-JŌ ni tsuite wa SHIGAKU-IN taru mono wa JŪBUN CHŪI wo kuwaete, koto ni KANGAKU-SENSEI no KŌJU wo KANSHI shi, tsutomete kaku no gotoki KIKWAI-SETSU wo motte SEITO wo madowashimezaru koto ni DORYOKU sezaru-bekarazu. SHŪKYŌ to KYŌIKU to wa KESSHITE KONDŌ suru wo yurusazaru nari.* (“HINSŌ HYAKU-WA.”)

THE CHINESE SCHOLAR.

(By Katō Hiroyuki, Doc. Lit.)

It were needless here to recall how illustrious have been the services rendered by literati of the Chinese school to the intellectual culture of our country. More especially did the three centuries during which the Tokugawa Shōguns ruled the land produce a series of profound scholars and eminent Confucianists, to whose exertions the nobility and two-sworded gentry owed almost all the culture they possessed. So high indeed are such services to be rated that the present writer does not hesitate to ascribe to this Chinese training our ability, not only to meet the nations of Europe and America on fairly equal terms when suddenly brought into contact a few years ago, but to adopt new European and American ideas, and naturalise them as arts and sciences on our own soil. But the surviving literati of that school who are charged with the education of the rising generation, and who ought to know that times have changed and to realise how futile it is to cling to the antiquated principles of the old régime, do as a matter of fact fail to recognise the condition of affairs in our new-moulded world;—too many of them, to the grievous hurt of the nation, continue to stagnate in an antiquated circle of ideas. Observe the Chinese scholars who teach as professors in our middle and other schools to-day. Not only do many of them discourse old-world fables condemned by modern science,—we even find them, and that not seldom, including such fabulous tales in their printed text-books. For instance, they adduce stories like those of the “Four-and-twenty Paragons” as models of filial piety, they explain as a celestial recompense of filial piety the wondrous fountain on Mount Yōrō, they expatiate on all sorts of good and evil omens, and so on *ad infinitum*. Doubtless they do so because, being themselves believers, they think that the things really happened as related, and might so happen again in future. But as modern science absolutely condemns such fables, we are forced to conclude that those who teach them are doing nothing but lead their hearers into superstition. A few years ago the present writer visited a certain school in a certain prefecture, to see how the instruction was carried on. On entering one class-room, he found as teacher there a graduate of the Normal School giving a lesson in science, whose method of instruction was of course excellently suited to the needs of his hearers, and the subject-matter of whose lecture was rigidly scientific. On entering the adjoining room, there was seen a scholar of the Chinese type who was teaching

Chinese composition,—the subject something absurd to the last degree and condemned by science, while the pedagogue's delivery, and his metaphors as well, were simply such as to make any one shake his sides with laughter. When a student is taught, for instance, in Class-room A that the liquor commonly drunk in Japan is manufactured from rice, barley, etc., by means of chemical processes, and the same student at the same school is taught in Class-room B the exact reverse, namely, that Heaven changed a fountain of water into such liquor as a reward for the virtue of filial piety, what will be the impression left on that student's mind? If his nature be such as to unfit him to pick and choose among the doctrines of his instructors, he will infallibly be led into perplexity. If, on the other hand, he possess the wit to accept the scientific teaching given by the man in Class-room A, and to reject the filial-piety-reward doctrine of the man in Class-room B, he will infallibly be led to laugh at this man and his absurdities. Now, what can be the good of manning schools with teachers who lead the students either into perplexity or into the habit of laughing at those who are set in authority over them? Such a system can produce nothing but harm. And yet the headmasters superintending such schools, and not they alone but the educational inspectors, pay no heed to the evil; they slumber on, with the truly lamentable result that to such educators as those we have just described the care of our students is committed. Not indeed that the present writer would deny the necessity of referring to such fabulous occurrences as that instanced above when they are met with in history; but as there is no necessity for adducing them when teaching ethics or when setting themes for composition, educators should take their measures accordingly.

Doubtless for teaching Chinese the best man must be a Chinese scholar. Nevertheless, such are some of the lamentable results to education that flow from the absurd notions of a man so trained, owing to his ignorance of the very nature of science. When employing such a man, most thorough-going precautions must be taken. Another point needing to be touched on with the reference to their system of instruction, is that the one thing needful according to them—the whole gist of education—is an explanation of the sense of Chinese characters. Their habit, almost to a man, is to stick fast in the memorising of words and phrases, while letting the true aim of knowledge slip past them. Thus does it come about that their lessons even in ethics follow the same plan as their lessons in composition. The signification of the characters is always the chief point with them; the ethical subject-matter occupies but a secondary place in their elucidations. And thus it is with everything:—whether the Confucian Classics or Chinese history be their theme, all and sundry are treated in the same manner, the subject-matter being relegated to the second place, while an explanation of the characters occupies the first. Perhaps this is unavoidable. Chinese is a foreign language very difficult to comprehend. Intelligence of the subject-matter presupposes intelligence of the diction, whence inevitably the chief stress comes to be laid on making the diction plain, while the subject-matter is comparatively neglected. But the times in which we live are not like the days of old. Knowledge no

longer consists exclusively in Chinese learning. Except for those few who may make it a speciality, Chinese can no longer be anything more than ancillary to other studies, and our aim must be to seize the subject-matter in the main, and content ourselves with the chief items of such matters of minor import as characters and their significations.

While on this subject, I must say a word concerning the examination of text-books by the Educational Department. Whether it be that the Department has hesitated to interfere with the liberty of authors by too strict an enquiry into the merits and appropriateness of such books, or whether it be owing to some other motive I know not, but the fact would seem to be that there has hitherto existed a tendency to sanction all books not positively harmful. Now to determine whether a book is or is not harmful, is a point demanding the greatest care. Thus, though there can be no doubt whatever that a book should be forbidden if by its obscenity it may lead to the corruption of manners, or if by its violence it may lead to disturbance of the public peace, the power of prohibition being framed precisely to meet such cases of harmfulness, and these particular cases being so glaringly harmful,—at the same time it must be remembered that obscene or violent books are not the only ones which do harm to the public mind, but that, in an enlightened age like ours, grave harm is done to the cause of intellectual training by the circulation of fabulous tales that run counter to the teachings of science. Doubtless from a religious point of view such fables are indispensable; but in education—especially in the education of the intellect—fables which science absolutely discredits must be condemned as harmful. This granted, the tendency of the examiners of text-books ought to be to exclude, not only such as do harm by corrupting manners or disturbing the public peace, but likewise—and on the same ground of harmfulness—those containing fables unsuited to our enlightened age. If they fail to do this, our educational system will not succeed in developing the national intellect.

Such are the reasons for prohibiting henceforth, not only books calculated to corrupt manners or disturb the public peace, but likewise those dealing in fables unsuitable to our scientific age. So far as “Readers” already sanctioned, but possibly containing similar objectionable matter, are concerned, the persons charged with the office of educational inspection must make the most careful scrutiny into the methods of tuition. More particularly must they exercise supervision over the lectures of the professors of Chinese, and earnestly endeavour to prevent them from leading the students astray with their fabulous tales. Religion and education must on no account be confounded together.

NOTES.

This piece is taken by permission of the proprietors of the “*Taiyō*” or “*Sun*” magazine from Dr. Katō Hiroyuki’s “*Hinsō Hyaku-wa*,” a series of a hundred short essays whose publication began soon after Mr. Fukuzawa’s, to which indeed the title alludes, *HINSŌ*, lit. “poor old gentleman,” being antithetical to *FUKU-Ō*, lit. “rich old man.” Katō’s thought on

matters social and philosophical runs much in the same lines as Fukuzawa's. Though he is a highly cultured and most amiable man, all his work (so far at least as we are acquainted with it) has a profoundly demoralising tendency. It is materialistic to the core,—the materialism quite naively expressed, as is the Japanese way. Here are the titles of some of the other essays of the series: "Falsehood is sometimes Essential to Civilisation."—"An Irrefragable Proof that Altruism is not Proper to Man."—"Loyalty, Filial Piety, Charity, and Mercy all Originate and End in Egotism."—"Morality exists solely for the Sake of the Preservation of Society."—"My Position with regard to Materialism."—"What we Owe to our Parents" (he decides that, *in a civilised state of society*, we do owe them something).—"On Colonial Policy."—"On the Cessation of War and the Establishment of Permanent Peace."—"On Religious Freedom."

Katō's literary style, though easy and natural, lacks not a little of the charm of Fukuzawa's. More especially does it suffer from the common Japanese fault of tautology. In the Colloquial, on the contrary—for some of Katō's lectures have been printed verbatim, as taken down by shorthand—he carries off the palm.

For the Four-and-Twenty Paragons of Filial Piety, see "Things Japanese," Article "Filial Piety." For the legend of the fountain of Yōrō which was turned into wine, see Murray's "Handbook for Japan."

排外思想の系統

明治三十一年三月十二日時事新報

我國の排外思想は儒教主義の教育より來りしものにして其系統甚だ明白なり森有禮氏の不幸と云ひ大隈氏の遭難と云ひ又彼の大津事件と云ひ文明の體面に汚點を遺し外に對して國光を損したるの出來事は孰れも排外思想より發したるものに外ならず古主義の流毒容易ならざるを見る可し然るに世間の實際に其思想は未だ全く跡を收めざるのみか學校の校長教師輩の中にも外國人を指して毛唐、赤髯など唱へて恰も其思想を鼓吹するものとさへある斯る最中に國內を開放して外人の雜居を許す可しと云ふ内外人相接して果して無事安全を保證し得るや否や我輩の掛念に堪へざる所なり抑も日本人の排外思想は敢て今日に始まりたるに非ず維新前開國の當時を見れば國論は殆んど攘夷の一方に傾きて其勢甚だ盛なり然かも之を唱ふるものは孰れも誠意一偏の精神家にして單に國家の爲めに讐敵を斥けんとす

るの敵愾心に出でたるものに外ならず左れば時の政府の當局者に於ては外國交際の止む可らざるを認めて既に和親貿易の條約を結びたるに拘はらず國中の攘夷論はまをく氣焰を高めて少年輩の如きは自から血氣を抑ふるを得ず動もすれば狂暴の舉動を演じたるもの少なからず即ち外人暗殺の流行を催ほして横濱にて露國人を殺したるを始めとして江戸の赤羽橋にて米國公使館の書記官ヒウスケンを刺したるが如き所謂浪人輩の所爲にして其下手人も分明ならざりしかども其流行は單に浪人のみに止まらず次第に大膽に行はれて遂に生麥の事件を生じ又長州にては下の關海峽を通過する諸外國船に砲發して損害を與ふるなど容易ならざる事態を呈するに至れり蓋し生麥事件の如きは大名の行列を横切りたるが爲め日本の習慣に隨ひ之を切捨てたるものにして漫に暗殺の事を行ひたるに非ず又下ノ關の

外國船砲撃も時の事情に徴すれば砲發者と被砲發者と其理非曲直は孰れに在るや容易に知る可らずと雖も兎に角に世界多數の見る所にては野蠻粗暴の舉動と認められて之に對するの辯解を得ず生麥事件は十萬ポンドの償金となり鹿兒嶋の焼打と爲りて下ノ關の發砲は諸外國の聯合攻撃を招きて三百萬弗の償金を拂ひ單に野蠻の名を成して國光を損したるに過ぎざるのみ若しも此儘にして暗殺砲發屢々行はれて其度ごとに外人の報復手段に遭ふともあらんには日本はいよく野蠻の名を成すと共にいよく國光を損して如何なる境遇に陥りたるやも知る可らず當時の國情は實に累卵の危に瀕しながら彼之精神家の輩は自から之を悟らずして報國の一事は只外人の排斥に在りと信じたることなりしかども時なるかな王政維新の革命は恰も脚底より破裂して爰に明治の新政府を現出するに至りし其政府は當時

の有志家を以て組織されたることなれば
定めて排外攘夷の主義と思ひの外、事の
實際を見れば豈に圖らんや廢藩置縣、散
髮脫刀等の英斷續々斷行せられて恰も天
地を覆すの大變動を目撃したり蓋し其革
命に與りたる輩の如きは自から時勢の變
化に着目しつゝ外國の翻譯書を読み又は
親しく其事物を見聞して大に發明する所
ありながら時の政府を倒すには攘夷論の
風潮に乗じて之を利用するの得策なるを
認め表面に雷同を装ひたるまでのことに
しあれば機會到來目的を達したる上は忽
ち其假面を脱して真正面に進みたるのみ
政治家の舉動として毫も怪しむに足らざ
れども精神一偏の輩より見れば同論者の
先達然かも當時の暗殺者たり砲發者たり
しものが自から率先して文明進歩を唱へ
着々實行して前後全く別人の觀ありと云
ふ恰も足元より鳥に起たれたる姿にして
驚かざらんと欲するも得べからず周章狼

狽流石の精神家も殆んど自家の本心を喪
ふて漸く驚きの靜まりたる頃は太勢既に
一定して亦動かす可らざるの有様なるに
ぞ其輩も今更ら止むを得ず社會の片隅に
屏息して纔に殘喘を保つのみ一方より見
れば其舉動は恰も狂言に類するの跡なき
に非ざれども要するに世間の古流輩を壓
倒し國を擧げて文明進歩の一方に向はし
めたるは即ち英斷政略の効能にして爾來
十餘年文明駸々只進歩を見るのみなりし
に然るに明治十四五年の頃に至り端なく
古流復活の風を生じて政府に於ては前の
英斷に引換へ全力を奮つて古風を獎勵し
たる中にも殊に教育上に儒教主義の注入
を勉めて漸く跡を收めんとせし排外心を
呼起したる一事こそ慥に禍の根源なれ教
育の効能は恐ろしきものにして其結果は
必ず現はれざるを得ず夫より五六年の後
に至り果して其結果を見たる其事實は即
ち前に記したる森大隈の災難と云ひ露國

皇太子の變事と云ひ
 系統を尋ねれば孰れ
 も排外の思想より出
 でたるものにして其
 原因甚だ明白なりと
 云ふ可し而して今や
 いよく内地雜居の
 期に迫りながら一時
 再感の排外熱尚ほ醒
 めずして上流社會の
 紳士中にも外人に對
 して往々穩ならぬ言
 語を爲すものさへあ
 りと云ふ其曉に至り
 若し萬一も間違ひあ
 らんには容易ならぬ
 次第にして國の大事
 にも立至る可し我輩
 のいよく以て掛念
 に堪へざる所なり

HAIGWAI SHISŌ NO KEITŌ.

(MEIJI SAN-JŪ-ICHI-NEN SAN-GWATSU JŪ-NI-NICHI, "JIJI SHIMPŌ.")

Waga kuni no HAIGWAI SHISŌ wa, JUKYŌ SHUGI no KYŌIKU yori kitarishi mono ni shite, sono KEITŌ hanahada MEIHAKU nari. Mori Arinori SHI no FUKŌ to ii, Ōkuma SHI no SŌ-NAN to ii, mata kano Ōtsu JIKEN to ii, BUMMEI no TAIMEN ni OTEN wo nokoshi, hoka ni TAISHITE KOKKŌ wo SONSHITARU no deki goto wa izure mo HAIGWAI no SHISŌ yori HASSHITARU mono ni hoka narazu; KO-SHUGI no RYŪDOKU YŌI narazaru wo miru-beshi. Shikaru ni, SEKEN no JISSAI ni sono SHISŌ wa imada mattaku ato wo osamezaru nomi ka, GAKKŌ no KŌCHŌ KYŌ-SHI-HAI no naka ni mo GWAIKOKU-JIN wo sashite "ketŌ," "aka-hige," nado tonaete, adakamo sono SHISŌ wo KOSUI suru mono sae aru—kakaru SAICHŪ ni KOKUNAI wo KAIHŌ shite, GWAIJIN no ZAKKYŌ wo yurusu-beshi to iu; NAIGWAI-JIN ai-SESSHITE hatashite BUJI ANZEN wo HOSHŌ shi-uru ya ina ya, waga-HAI no KENEN ni taezaru tokoro nari.

Somo-somo NIHON-JIN no HAIGWAI SHISŌ wa, aete KONNICHI ni hajimaritaru ni arazu. ISHIN-ZEN KAIKOKU no TŌJI wo mireba, KOKURON wa hotondo JŌI no IP-PŌ ni katamukite, sono ikioi hanahada sakan nari. Shika mo kore wo tonōru mono wa, izure mo SEI-I IP-PEN no SEISHIN-KA ni shite, TAN ni KOKKA no tame ni SHŪTEKI wo shirizoken to suru no TEKIGAI-SHIN ni idetaru mono ni hoka narazu. Sareba, toki no SEIFU no TŌKYOKU-SHA ni oite wa, GWAIKOKU KŌSAI no yamu-bekarazaru wo mi-tomete, sude ni WASHIN BŌEKI no JŌYAKU wo musubitaru ni kakawarazu, KOKUCHŪ no JŌI-RON wa masu-masu KIEN wo takamete, SHŌNEN-HAI no gotoki wa mizukara KEKKI wo osayuru wo ezu; yaya mo sureba KYŌBŌ no KYODŌ wo ENJITARU mono sukunakarazu; sunawachi GWAIJIN ANSATSU no RYŪKŌ wo moyōshite, Yokohama nite ROKOKU-JIN wo koroshitaru wo hajime to shite, Edo no Akabane-bashi nite BEIKOKU KŌSHI-KWAN no SHOKI-KWAN Hiusuken wo sashitaru ga gotoki, iwayuru RŌNIN-HAI no SHOI ni shite, sono GESHU-NIN mo BUMMEI narazarishikadomo, sono RYŪKŌ wa TAN ni RŌNIN nomi ni todomarazu, SHIDAI ni DAITAN ni okonawarete, tsui ni Namamugi no JIKEN wo SHŌji; mata CHŌSHŪ nite wa Shimonoseki KAIKYŌ wo TSŪKWA suru SHŌ-GWAIKOKU-SEN ni HŌHATSU shite SONGAI wo atōru nado, YŌI narazaru JITAI wo TEI-suru ni itareri. Kedashi Namamugi JIKEN no gotoki wa, DAIMYŌ no GYŌRETSU wo yokogiri-

taru ga tame, NIHON no SHŪKWAN ni shitagai kore wo kiri-sutetaru mono ni shite, midari ni
 ANSATSU no koto wo okonaitaru ni arazu; mata Shimonoseki no GWAIKOKU-SEN HŌGEKI mo,
 toki no JIJŌ ni CHŌsureba, HŌHATSUSHA to HIHŌHATSUSHA to sono RIHI KYOKU-CHOKU wa
 izure ni aru ya YŌI ni shiru-bekarazu to iedomo, to ni kaku ni SEKAI TASŪ no miru tokoro
 nite wa YABAN SOBŌ no KYODŌ to mitomerarete, kore ni TAISuru no BENKAI wo ezu. Nama-
 mugi JIKEN wa JŪ-MAN pondo no SHŌKIN to nari, Kagoshima no yaki-uchi to narite; Shimo-
 noseki no HAPPŌ wa SHO-GWAIKOKU no RENGŌ KŌGEKI wo manekite, SAM-BYAKU-MAN doru no
 SHŌKIN wo harai, TAN ni YABAN no na wo nashite, KOKKŌ wo SONshitaru ni sugizaru nomi.
 Moshi mo kono mama ni shite ANSATSU HŌHATSU shiba-shiba okonawarete, sono tabi-goto ni
 GWAIJIN no HŌFUKU SHUDAN ni au koto mo aran ni wa, NIHON wa iyo-iyo YABAN no na wo
 nasu to tomo ni, iyo-iyo KOKKŌ wo SONshite, ika naru KYŌGŪ ni ochi-iritaru ya mo shiru-
 bekarazu. TŌJI no KOKU-JŌ wa JITSU ni RUIRAN no ayauki ni HINshi-nagara, kano SEISHIN-KA no
 tomogara wa mizukara kore wo satorazu shite, HŌKOKU no ICHI-JI wa tada GWAIJIN no HAISEKI
 ni ari to SHINjitaru koto narishikadomo, toki naru kana! ŌSEI ISHIN no KAKUMEI wa adakamo
 KYAKUTEI yori HARETSU shite, koko ni MEIJI no SHIN-SEIFU wo GENSHUTSU suru ni itarishi,—
 sono SEIFU wa TŌJI no YŪSHI-KA wo motte SOSHIKI saretaru koto nareba, sadamete HAIGWAI JŌI
 no SHUGI to omoi no hoka, koto no JISSAI wo mireba, ani hakaran ya! HAIHAN CHIKEN, SAMPATSU
 DATTŌ TŌ no EIDAN ZOKU-ZOKU DANKŌ serarete, adakamo TENCHI wo kutsugaesu no DAI-HENDŌ
 wo MOKUGEKI shitari. Kedashi sono KAKUMEI ni azukaritaru tomogara no gotoki wa, mizukara
 JISEI no HENKWA ni CHAKUMOKU shi-tsutsu, GWAIKOKU no HON-YAKU-SHO wo yomi, mata wa
 shitashiku sono JIBUTSU wo KEMBUN shite, ōi ni HATSUMEI suru tokoro ari-nagara, toki no SEI-
 FU wo taosu ni wa JŌI-RON no FŪCHŌ ni JŌjite, kore wo RIYŌ suru no TOKUSAKU naru wo
 mi-tome, HYŌMEN ni RAIDŌ wo yosooitaru made no koto ni shi areba, KIKWAI TŌRAI MOKUTEKI
 wo TASShitaru ue wa, tachimachi sono KAMEN wo DASShite, ma-SHŌMEN ni susumitaru nomi.
 SEIJI-KA no KYODŌ to shite GŌ mo ayashimu ni tarazaredomo,—SEISHIN IP-PEN no tomogara yori
 mireba, DŌRON-SHA no SENDATSU shika mo TŌJI no ANSATSU-SHA tari, HŌHATSU-SHA tarishi
 mono ga mizukara SOSSEN shite, BUMMEI SHIMPO wo tonae, CHAKU-CHAKU JIKKŌ shite ZENGO
 mattaku BETSUJIN no KWAN ari to iu,—adakamo ashimoto yori tori ni tataretaru sugata ni shite,
 odorokazaran to hossuru mo u-bekarazu. SHŪSHŌ RŌBAI sasuga no SEISHIN-KA mo hotondo
 JIKA no HONSHIN wo ushinōte, yōyaku odoroki no shizumaritaru koro wa TAISEI sude ni IT-TEI
 shite, mata ugokasu-bekarazaru no arisama naru ni zo,—sono tomogara mo ima-sara yamu wo
 ezu, SHAKWAI no katasumi ni HEISOKU shite, wazuka ni ZANZEN wo tamotsu nomi. IP-PŌ yori
 mireba, sono KYODŌ wa adakamo KYŌGEN ni RUISuru no ato naki ni arazaredomo, YŌsuru ni
 SEKEN no KORYŪ-HAI wo ATTŌ shi, kuni wo agete BUMMEI SHIMPO no IP-PŌ ni mukawashime-
 taru wa sunawachi EIDAN SEIRYAKU no KŌNŌ ni shite, JIRAI JŪ-YO-NEN BUMMEI SHINSHIN
 tada SHIMPO wo miru nomi narishi ni,—shikaru ni MEIJI JŪ-SHI-GO-NEN no koro ni itari, hashi
 naku KORYŪ FUKKWATSU no FŪ wo SHŌjite, SEIFU ni oite wa saki no EIDAN ni hiki-kae, ZEN-

RYOKU *wo furutte* KOFŪ *wo* SHŌREI *shitaru naka ni mo, koto ni* KYŌIKU-JŌ *ni* JUKYŌ SHUGI *no* CHŪNYŪ *wo tsutomete, yōyaku ato wo osamen to seshi* HAIGWAI-SHIN *wo yobi-okoshitaru* ICHI-JI *koso tashika ni wazawai no* KONGEN *nare.* KYŌIKU *no* KŌNŌ *wa osoroshiki mono ni shite, sono* KEKKWA *wa kanarazu arawarezaru wo ezu; sore yori* GO-ROKU-NEN *no nochi ni itari, hatashite* KEKKWA *wo mitaru sono* JIJITSU *wa, sunawachi mae ni shirushitaru* Mori Ōkuma *no* SAINAN *to ii,* ROKOKU KŌTAISHI *no* HENJI *to ii,* KEITŌ *wo tazunureba izure mo* HAIGWAI *no* SHISŌ *yori idetaru mono ni shite, sono* GEN-IN *hanahada* MEIHAKU *nari to iu-beshi.* Shikō *shite ima ya* iyo-iyo NAICHI ZAKKYO *no* KI *ni semari-nagara,* ICHJI SAI-KAN *no* HAIGWAI-NETSU *nao samezu* shite, JŌRYŪ SHAKWAI *no* SHINSHI-CHŪ *ni mo* GWAJIN *ni* TAISHITE Ō-Ō *odayaka naranu* GENGYO *wo nasu mono sae ari to iu.* Sono akatsuki *ni itari, moshi* MAN-ICHI *mo machigai aran ni wa,* YŌI *naranu* SHIDAI *ni shite, kuni no* DAIJI *ni mo tachi-itaru-beshi.* Waga-HAI *no iyo-iyo* motte KENEN *ni taezaru tokoro nari.*

THE PEDIGREE OF THE ANTI-FOREIGN FEELING.

(From the "JIJI SHIMPŌ" for the 12th March, 1898.)

The pedigree of the anti-foreign feeling in our country is perfectly clear:—it comes from a training in the doctrines of Confucianism. The sad fate of Viscount Mori Arinori, the attack on Count Ōkuma, the attempted murder of the Czarewitch at Ōtsu,—each and all of the episodes that have stained the face of civilisation and injured Japan's reputation in the eyes of other countries had their source exclusively in the anti-foreign feeling, and serve to show how persistent is the taint of antiquated doctrines. Nor is it enough to say that the actual condition of the nation shows such feeling to be not entirely extinct. Why! there actually are head-masters and teachers in schools, who jeer at foreigners as "hairy barbarians" and "red-beards," and practically inspire their pupils with the sentiment in question. And it is with things in this state that it is suggested to open up the interior, and permit foreigners to live there side by side with our people. But when the two races shall thus be brought into closer contact, will it be possible to maintain peace and security? That is a question which the present writer cannot face without apprehension.

The anti-foreign feeling in Japan, be it observed, is not a thing of recent origin. Looking back on the time when the country was first opened, previous to the Revolution of 1868, we find public opinion to have been almost unanimous in favour of the "expulsion of the barbarians:"—the feeling in fact was intense. Moreover, the advocates of this policy were all men of perfectly ingenuous mind, who, moved by naught but patriotic resentment, determined to oust the foe in order to save their hearths and homes. Hence the predicament in which the government of the day was placed. The officials of the Shōgunate, having ere this recognised the impossibility of preventing intercourse with the outer world, had concluded treaties of peace and commerce with various foreign

powers. But when, in despite of this, the anti-foreign fervour burnt ever more and more fiercely throughout the land, the younger generation could no longer restrain its hot blood. Gradually deeds of violence—and those not few in number—came to be enacted; the fashion of assassinating foreigners was set, beginning with the murder of a Russian at Yokohama, and going on to that of Heusken, secretary to the American legation, at Akabane in Yedo. Such acts as these were the work of the *Rōnins*, as they were called, and their perpetrators were uneducated men. But the fashion, once set, did not confine itself to the *Rōnins*. It was followed by others on a greater scale, until such results were produced as the Richardson affair at Namamugi, and the bombardment by Chōshū's batteries of the vessels of various foreign nations passing through the Straits of Shimonoseki, —all events causing the gravest embarrassment. No doubt such things as the Namamugi affair should not be classed with unprovoked murders:—Richardson having ridden across a Daimyō's procession, it was but following Japanese custom to cut him down. The bombardment of the foreign ships at Shimonoseki, again, if judged according to the circumstances of the time, may well leave us in doubt as to which had more right on its side,—the attacking party or the attacked. But be this as it may, they were considered by the world at large as acts of barbarous violence, for which no excuse could be alleged. The Namamugi affair cost us an indemnity of £ 100,000 sterling and the burning of Kagoshima. The net results of the Shimonoseki bombardment were a joint attack by the various foreign powers, the exaction of an indemnity of \$ 3,000,000, and a reputation for barbarousness to sully our national honour. Supposing assassinations and bombardments to have been often repeated after this fashion, and followed on each occasion by the foreigners' measures of retaliation, the national honour of Japan would have suffered proportionately to her notoriety as a perpetrator of barbarous acts, and it is hard to tell what ruin she might not have sunk into. While the situation of the country at that time was truly as precarious as would be a pile of eggs, the ardent spirits above-mentioned failed altogether to appreciate it, and held patriotism to consist in the single endeavour to drive the foreigner away. But lo! the spirit of the age! The revolution which restored the Mikado's rule burst forth, as it were, under their very feet, and the new Meiji government stood forth,—a government which, being organised by the then leaders of politics, must surely endorse the principle of the expulsion of the barbarian. Such expectations were frustrated; for, lo! and behold, the practical outcome unfolded to the wondering gaze of the retrograde party was the substitution for feudalism of a centralised bureaucracy, the decree ordaining the cutting off of queues, another depriving the *Samurai* of their swords,—a series of drastic measures whose execution turned heaven and earth upside down, and altered the whole face of the country.

The truth is that the party which brought about this revolution had itself, while

witnessing the various changes of the age, become considerably enlightened by reading translations of foreign books and by personal contact with foreign things and ways; but perceiving how convenient as an instrument wherewith to overturn the government of the day the anti-foreign movement would be, they had merely assumed the outward show of co-operation with it, and then, as soon as the opportunity for realising their aims arrived, they had at once thrown down the mask and gone straight on their forward course. As a political move, there was nothing in this to cause the least surprise. Nevertheless, it was not to be expected that ingenuous minds should be less astonished than a man is when a bird suddenly rises from under his feet. What did these simple folks see? They saw men of their own school of thought, as they had supposed, their leaders, nay! the very men who had assassinated and bombarded but a short time before, now step forward to all appearance entirely different men, whose motto was civilisation and progress, and who gradually put these principles into practice. Such were the general bewilderment and alarm that even ingenuous persons like these well-nigh lost the use of their reason; and when at length they recovered from their fright, the new order was already so firmly established as to be no longer capable of being shaken. All, therefore, that was now left to the obscurantists was to hide themselves in nooks and corners of society, and endeavour to keep body and soul together. From one point of view the policy here described may be held to savour of comedy. But the suppression of the obscurantists and the guiding of the country on to the path of civilisation and progress were the immediate effects of the drastic measures which for over ten years continued to carry all before them. However, in about 1881 or 1882, the conservative spirit unexpectedly revived, and the government, acting in a manner contrary to its former vigorous policy, encouraged the reaction with all the weight of its authority. More especially did the government foster the introduction of Confucianism into the educational system; and this single measure was it,—this calling back to life of the anti-foreign spirit which had been on the point of fading away,—this it was that proved a fountain of calamity. Education is a dangerously powerful factor, whose results can never remain hidden. In this case the results were seen five or six years later, in such events as the murderous assaults on Mori and Ōkuma and on the Czarewitch, alluded to at the commencement of this article. An enquiry into the origin of these outrages shows it to be perfectly plain in every instance,—clearly traceable to the anti-foreign feeling. And now when we are on the eve of mixed residence in the interior, we learn that the relapse into the anti-foreign feeling is not yet cured, and that even gentlemen belonging to the upper classes of society occasionally express themselves unpleasantly vis-à-vis foreigners. If peradventure on the morrow some regrettable incident should occur, we should be involved in difficulties fraught with peril to our native land. This is a thought which fills us with ever-increasing apprehension.

Note.—The various matters of history alluded to in this leading article may be availed of as interesting subjects of conversation between the foreign student and his teacher. The “JIJI SHIMPŌ,” founded by Mr. Fukuzawa and carried on by his pupils, exercises immense influence on educated Japanese opinion; for his school—in the wider sense of that word—extends far beyond the limits of the actual 慶應義塾 KEIŌ GIJUKU Academy. The latter derives its name from Keiō, the name of the year-period (lasting from 1865-1868) during which it was founded. The construction on p. 342, line 11 of the Romanised text, is rather curious (*KOSUI suru mono sae aru kakaru SAICHŪ ni*). It may be best understood either by dropping *kakaru* altogether, or by substituting *ari* and a full stop, and then beginning a new sentence with *kakaru*. Two other somewhat similar instances occur further on, this construction being evidently a favourite with this particular writer.—Perhaps it may be thought that this piece belongs of right rather to Section IX. It is, however, scarcely a newspaper “clipping,” though happening to have appeared in a newspaper, but as careful a composition as if intended for a volume of essays.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1687. 賞 SHŌ, “a reward” (“honouring with “treasures”).—1688. 銘 MEI, “an inscription,” hence a “precept” (“names” of illustrious models engraved in “metal”).—1689. 迂 U or *mawari-dōi*, “roundabout,” “vague.”—1690. 塞 SOKU or *fusagu*, “to fill up,” “obstruct.” Also read SAI, “a boundary.”—1691. 貪 DON or *musaboru*, “to covet” (wanting “wealth now”).—1692. 胃 I, “the stomach” (that part of the “flesh” into which the produce of the “rice-fields” goes). Do not confound it with (1693) 冑 CHŪ or *kabuto*, “a helmet,” in which the stroke comes out at the top. 兜 (No. 1378) is another character also read *kabuto*.—1694. 酔 SUI or *you*, “to be tipsy” (from “spirits” and “end,” as *owaru*, “to come to an end” is one of the readings of the character 卒, our No. 342; it is as if to say that the drinker has come to the end of his ability to drink).—1695. 遷 SEN or *utsuru*, “to remove.”—1696. 脆 ZEI or *moroi*, “brittle” (from “flesh” and “dangerous”).—1697. 誓 SEI or *chikau*, “to swear.” (What a satire this character is on the sanctity of oaths, formed as it is of “breaking” one’s “word;” for 折 *oru*, our No. 883, signifies “to break!”)—1698. 悟 GO or *satoru*, “to discern,” “understand clearly.”—1699. 餅 mochi, “a rice-cake” (from “to eat,” and 并 used phonetically, its 音 being HEI).—1700. 棚 tana, “a shelf.”—1701. 勉 BEN or *tsutomeru*, “to exert oneself.”—1702. 肴 sakana, “any food taken with *sake*,” specifically “fish.”—1703. 愚 GU or *oroka*, foolish.”—1704. 憐 REN or *awaremu*, “to pity.” Compare it with (1026) 隣 RIN or *tonari*, “neighbourhood” (one should pity, i. e. love, one’s neighbour).—1705. 狂 KYŌ or *kuruu*, “to be mad.”—1706. 眠 MIN or *nemuru*, “to sleep.” Another common character for “sleeping,” more properly “nodding” or “dozing” is (1707) 睡 SUI or *nemuru* (lit. “the eyes drooping”); *conf.* also remarks on No. 903, p. 151. SUIMIN 睡眠 is a favourite compound signifying “slumber.”—

1708. 垂 *SUI* or *tareru*, "to hang down," "to droop."—1709. 猫 *MYŌ* or *neko*, "a cat." The character intimates that cats eat mice, the destroyers of (1710) 苗 *BYŌ* or *nae*, "shoots" or "sprouts" of rice. This latter character is transparently pictorial.—1711. 墜 *TSUI* or *ochiru*, "to fall."—1712. 樹 *JU* or *ki*, "a tree."—1713. 狗 *KU* or *inu*, "a dog;" interchanged with 犬 *KEN*.—1714. 錦 *KIN* or *nishiki*, "brocade" (a "white cloth" embroidered with "gold"). Kindred in shape and meaning is (1715) 綿 *MEN* or *wata*, "floss silk," "cotton wool."

1616. 較 *KŌ* or *KAKU* or *kuraberu*, "to compare."—1717. 臭 *SHŪ* or *kusai*, "smelly" (a "dog" finds out the scent by "himself," without being told).—1718. 矮 *WAI* or *hikui*, "low," "short of stature."—1719. 廢 *HATSU* originally "ruinous," but mostly read *HAISuru*, "to abolish." Remember it by comparison with 發 *HATSU*.—1720. 坦 *TAN* or *taira*, "level," "plain."—1721-2. 霄壤 *SHŌ-JŌ*, a synonym of 天地, "heaven and earth." Memorise at same time (1723) 讓 *JŌ* or *yuzuru*, "to yield."—1724. 獎 *SHŌ* or *susumeru*, "to encourage."—1725. 勵 *REI* or *hagemasu*, "to incite."—1726-7. 徂徠 *SORAI*, a celebrated proper name, for which see note on p. 304. 徂 alone signifies "to go;" 徠 "to entertain hospitably." Both may be easily read off by their phonetics.—1728. 儒 *JU*, "a Confucianist" (a "man searching after"—Jap. *motomeru*—the truth).—1729. 超 *CHŌ* or *koeru*, "to step over," "to surpass."—1730. 術 *JUTSU*, "an art."—1731. 鑛 *aragane*, "ore;" more often *KŌ*, "mining."—1732. 凌 *RYŌ* or *shinogu*, "to brave," "to overpass."—1733-4. 玻璃 *HARI*, the literary word for "glass,"—easily remembered by the phonetics. The latter one is the same as in the very common character (1735) 離 *RI* or *hanareru*, "to be parted."—1736-7. 紡績 *BŌSEKI*; both characters mean "spinning," "reeling."—1738. 哲 *TETSU*, "perspicacious," "sage."—1739. 茲 *koko ni*, "here."—1740. 航 *KŌ*, "navigation."—1741. 卯 or 卯 *u*, one of the twelve signs of the zodiac, viz. *u[sagi]*, "the hare." A common bush with a small white flower, the *Deutzia*, is called 卯の花 *u-no-hana*.—1742. 彙 *I*, "class," "series." 字彙 means "a dictionary."—1743. 鼎 *TEI* or *kanae*, "a tripod," "a cauldron,"—the sides and lower portion of the character picturing the body and legs of the utensil in question, while the contents that are being fused or boiled have come to assume the shape of the character 目 "eye." 鼎 is a Radical, but has no useful characters classed under it.

1744. 枚 *MAI*, the auxiliary numeral for flat things.—1745. 活 *KATSU*, "lively," hence *ikiru*, "to be alive."—1746. 泣 *naku*, "to weep."—1747. 猶 *nao*, "yet," "still."—1748. 喫 *KISSuru* "to swallow,—said of eating and especially of smoking."—1749. 演 *EN* or *noberu*, "to extend," "carry on," "practise." Its force will be appreciated by comparing such compounds as 演劇 *ENGEKI*, "play-acting;" 演義 *ENGI*, "a commentary;" 演舌 or 演說 *ENZETSU*, "a lecture."—1750. 倒 *TŌ* or *taoreru*, "to fall over."—1751. 蝶 *CHŌ*, "a butterfly."—1752. 産 *SAN* or *umu*, "to give birth to."

1753. 綾 *aya* alone means "silk damask;" 1754. 紗 *sha* alone means "gauze;" but 羅紗 is "woollen cloth," and 綾羅紗 is "cloth with diagonal stripes."—1755. 套 *tō*. In Japanese this occurs only in the word 外套 *gwaitō*, "an overcoat." Its original force of "largeness," "enwrapping," is well shown in the constituent elements of the character,—"big" and "long," the latter slightly abridged in combination.—1756. 脫 *DATSU* or *nugu*, "to strip," "to take off," hence *nigeru*, "to get off," "to evade."—1757. 縞 *shima*, "a stripe," occurring as a pattern in any kind of stuff.—1758. 囊 *NŌ* or *fukuro*, "bag." Its Radical "mouth," and the "clothes" meant to be put into the bag, may give some slight help towards the acquisition of this terrible, but necessary, character. Another character for "bag" is (1015) 袋.—1759. 悠 *yū*, "far off," "leisurely."—1760. 腰 *yō* or *koshi*, "the loins" (from "flesh" and "important," as being a vital part of the body).—1761-2. 蝙蝠 *HEMPUKU* or *kōmori*, "a bat." The European umbrella is supposed to resemble a bat in shape.—1763. 薄 *HAKU* or *usui*, "thin," not to be confounded with (839) 簿 *BO*, "a tablet."—1764. 環 *KWAN* or *wa*, "a ring." (It "turns round" on one's finger; compare No. 1654 還 *KWAN* or *kaeru*, "to return.")—1765. 釦 *botan*, "a button" (originally "a metal rim on a cup," which meaning the character well renders).—1766-7. 燦爛 *SANRAN*, "glittering." 燦 alone is *kirameku*, "to glitter;" 爛 alone is mostly read *tadareru*, "to be inflamed," as the eyes.—1768. 鎖 *SA* or *kusari*, "a chain."—1769. 眺 *CHŌ* or *nagameru*, "to gaze."—1770. 咳 *tsubuyaku*, "to mutter," "to grumble."—1771. 膨 *BŌ* or *fukureru*, "to swell," "to be bloated."—1772. 燧 *SUI* or *suru*, "to rub," "to strike" as a match (whereupon "fire" 火 "finally" 遂 *ensues*).—1773. 吸 *KYŪ* or *suu*, "to suck" (what "gets up" 及 to the "mouth").—1774. 懷 *KWAI*, read *idaku*, "to embrace;" *omou*, "to cherish;" *futokoro*, "bosom" or "pocket,"—all kindred significations.—1775. 探 *TAN* or *saguru*, "to grope," "to search for;" *conf.* 深 *SHIN* or *fukai*, "deep," there being a certain kinship of meaning, though little or none in sound.—1776. 曩 *saki ni*, "formerly," same phonetic as (1723) 讓 *yuzuru*, "to yield;" but mark the Radical 日 *hira-bi*, appropriate to a word indicating time. Observe also that the similarity of construction to (1758) 囊 *fukuro*, "bag," is only partial.—1777. 簾 *REN* or *sudare*, "a blind made of split bamboos." Compare (1204) 廉 *REN* or *yasui*, "cheap."—1778. 岸 *GAN* or *kishi*, "shore," "bank," "beach."—1779. 罐 *KWAN*, "a can" or "tin," as of provisions, also written with the Radical for "jar," thus 罐.—1780. 鑿 *SAKU* or *nomi*, "a chisel." Often occurs preceded by the character (1781) 穿 *SEN* or *ugatsu*, "to bore." From the primitive meaning of "boring a hole with a chisel," the compound *SENSAKU* has come metaphorically to signify "research" in general. Observe the formation of 穿 "to bore:"—it comes from "hole" and (1782) 牙 *kiba*, "tusk," alluding to the gnawing of rats in boring through walls.—1783. 蓋 *gai*, variously read *futa*, "a lid;" *ōu*, "to cover;" *kedashi*, "probably." The contracted forms 盖

and 蓋 are common.—1784. 栓 SEN, “cork.”—1785. 固 KO or *katai*, “firm,” “strong;” hence *moto yori*, “of course.”—1786. 又 *mata*, “a crotch,” “a fork.” This character is distinguished by its dot from (No. 410) 又 *mata*, “again,”—1787. 櫛 *kushi*, “a comb.”—1788. 搔 *kaku*, “to scratch,” most appropriately compounded of “hand” and (1789) 蚤 *nomi*, “a flea.” The upper portion of this latter character is a corruption of (753) 爪 “claws,” though “insect with claws” seems scarcely as happy an ideograph for “flea” as might have been expected of Chinese ingenuity.—1790. 鋏 *hasami*, “scissors;” akin to (1791) 挾 *hasamu*, “to pick up or hold between two other things,” as fingers or scissors. Both these are akin to (1231) 狹 *semai*, “narrow.”

1792. 篁 KŌ or *takamura*, “a clump of bamboos.”—1793. 汐 SEKI or *shio*, “the tide,” “brine,”—originally “the evening tide,” whence the easily remembered structure of the character.—1794. 蒸 (氣) JŌ[KI] “steam,” also read *musu*, “to steam.”—1795. 駄 DA, “a load for a horse.” Occurs also in the common words 下駄 GETA, “wooden clogs,” and 足駄 *ashida*, “a higher kind of clogs used in wet weather.”—1796. 提 TEI or *sageru* or *hissageru*, “to carry hanging in the hand,” “to lift.”—1797. 賽 SAI, properly “presenting thank offerings at a temple,” but only commonly used in the compounds 賽錢 SAISEN, which denotes such an offering of “cash,” and 賽の河原 SAI-no-kawara, “the river-bank in Hades where the souls of children are set to work to pile up stones.”—1798. 詞 SHI or *kotoba*, “connected speech.” No. 825 辭 also read *kotoba*, means rather “isolated words.”—1799. 涼 RYŌ or *suzushii*, “cool.” Observe the Radical for “ice,” quite appropriate here, but not so in the next (1800) 冲 *oki*, “the offing,” which however is also written 沖.—1801. 漕 SŌ or *hakobu*, “to transport,” hence *kogu*, “to row.”—1802. 酢 *su*, “vinegar;” hence *sushi*, “a ball of rice plastered with fish dressed with vinegar.”—1803. 餉 properly *karei*, “boiled rice dried,” hence “food for a picnic.”—1804. 搖 YŌ or *ugoku*, “to shake,” “to move.” Under the same phonetic, remember (1805) 遙 YŌ or *haruka*, “distant,” and (1806) 謠 YŌ or *utau*, “a song,” all three Radicals excellently fitting the sense in its various changes.—1807. 鋸 NO-kogiri, “a saw.”—1808. 雀 JAKU or *suzume*, “a sparrow” (a “little bit” of a “bird”).—1809. 唱 SHŌ or *tonaeru*, “to recite,” “to name.”—1810. 貨 KWA, “goods,” “wares” (“treasures” for “changing,” i. e. exchanging in barter)—1811. 署 SHO, “a public court” or “tribunal.”—1812. 豪 GŌ, “excelling,” “overbearing,” “martial” (from a “tall boar,” 高 being here contracted as often in composition).—1813. 陣 JIN, “a camp;” observe the [war-] chariot, which also stands out conspicuously in 軍 “war,” and 庫 “a military store-house.”—1814. 輝 KI or *kagayaku*, “to shine brightly.”—1815. 烹 HŌ or *niru*, “to boil,” chiefly used in the compound 割烹 KAPPŌ “cooking.” A commoner character for “boiling” alone is (1816) 煮 SHO or *niru*.—1817. 叩 KŌ or *tataku*, “to tap,” “to strike.” Our word “koto” is from the Chinese 叩頭, which is pronounced KŌTŌ in Japan.—1818.

噌 sō, used phonetically in the common word 味噌 MISO, "bean-sauce."—1819.
 趣 SHU or *omomuku*, "to go towards," more often metaphorically "to purport." The Chinese character means lit. "taking a run," the Jap. reading "turning one's face [towards]."—1820.
 占 SEN or *uranau*, "to divine," hence *shimeru*, "to take possession of." The character is formed of 口 "mouth" and (1821) 卜 BOKU or *uranai*, "divination." This last, which is the 25th Radical, pictures the lines developed in a tortoise-shell when roasted, such as was a common method of divination in ancient times all over North-eastern Asia.—1822. 僕 BOKU, "a menial servant," hence "I" (from 人 "man" and 業 GYŌ, "occupation" slightly altered).—1813.
 傳 DEN or *tsutaeru*, "to transmit," "tradition"; easily confused with (1824) 傳 FU or *kashizuku*, "to wait on," as a nurse, etc. The two will be best kept apart in the mind by noticing the respective sound of the phonetics, 傳 DEN having 專 SEN which rhymes with it, while 傳 FU has 甫 (No. 457) which is read with the kindred sound HO. In practice the 甫 mostly sinks into a line, 田 "rice-field," and a dot.—1825. 曝 BAKU or *sarasu*, "to expose to the sun," "to air" (from "sun" and No. 1512, "violent").—1826. 健 KEN or *sukoyaka*, "vigorous" (a "man" well "set up").—1827. 飽 HŌ or *aku*, "to be satiated" ("food wrapped up" in the stomach).—1828. 湊 SŌ or *minato*, "a harbour;" *conf.* (1227) 港 KŌ, which has the same meaning in Japanese. — 1829. 誕 TAN or *umareru*, "to be born." The original meaning was "big talk," "bragging," whence the structure of the character, "words protracted."—1830.
 詣 KEI or *mōderu*, "to repair to," as a temple.—1831. 脊 SEKI or *senaka*, "the back." The character is more properly "backbone," the original form (which can still partly be made out) showing the vertebræ above 肉 the "flesh."—1832. 沸 FUTSU or *waku*, "to bubble up."—1833. 泡 HŌ or *awa*, "bubbles," "foam."—1834. 想 SŌ or *omou*, "to meditate," "reflect on." This character seems to denote more careful thought than the synonym 思 SHI, also read *omou*.—1835. 渚 *nagisa*, "shore," here read *su*, as if (1051) 洲 "a sandy islet."—1836. 盆 BON, "a tray" (a thing like 皿 a "plate," in meaning, and rather like 分 BUN, "a part," in sound).—1837. 畫 GWA, "a picture;" also read KWAKU, "a line," "a plan;" *egaku*, "to paint." The abbreviated form 画 is very common, as is also an expanded third form 畫. The elements composing the character remain quite clear, viz. 田 a "rice-field," traced round by 聿 a "pencil," thus indicating a picture of a landscape.—1838. 繪 E or KWAI, "a picture."—1839. 褒 HŌ or *homeru*, "to praise."—1840. 洞 DŌ or *hora*, "a grotto."—1841. 蹄 TEI or *hizume*, "a hoof."—1842. 嶺 REI or *mine*, "a mountain peak," for which (855) 峯 HŌ is another common character.—1843. 碁 KI or GO, the game of "checkers;" also "chess," but then the Radical is generally written to the left, thus 棋 KI, and used in the compound 象棋 SHŌGI, "chess." A third form, very often employed to denote the game of checkers, is 碁. The difference in the Radicals points to the "men" in Far-Eastern chess being of wood, whereas those used in checkers are of stone.—1844. 蓬 HŌ or *yomogi*,

a species of "fleabane." It occurs in the familiar compound **蓬萊** HŌRAI, "Elysium;" (1845) **萊** RAI occurs in Jap. only in this compound.—1846. **漁** GYO or *sunadoru*, "to fish." —1836. **圍** I or *kakomu*, "to surround." The compound **圍碁** IGO, means "the game of checkers" (*conf.* No. 1843), because the object in one variety of that game is to surround the adversary.—1848. **坪** *tsubo*, a land-measure the size of two mats, or about 4 square yards Eng.—1849. **潜** SEN or *kuguru*, "to dive;" hence *hisomu*, "to hide."—1850. **潭** TAN or *tani*, "a deep valley." Remember this character by the similarity of its **音** and **訓**. It is a synonym of the more familiar **谷**.—1851. **嘯** SHŌ or *usobuku*, "to whistle." The compound **海嘯** is read *tsunami*, "a tidal wave."—1852. **伽** KA or GA, used phonetically in transcribing certain Sanskrit words, notably **伽藍** GARAN, "a monastery."—1853. **嘉** KA, "good;" hence *yomisu*, "to eulogise."—1854. **鯛** *tai*, a kind of "gold-bream," esteemed by the Japanese as the best of fishes.—1855. **鰹** *katsuo*, "the bonito" (the character means lit. "the hard fish," which is also the etymology of the Jap. name, as *katsuo* stands for *kata-uwo*).—1856. **餌** *e* or *ejiki*, "food for animals," "bait" for fish.—1857. **蒔** *maku*, "to sow" (the character indicating the "time" for sowing "herbs").—1858. **舷** *funabata*, "the side or gunwale" of a vessel.—1859. **浮** FU or *ukamu*, "to float."—1860. **鯉** *koi*, "a carp."—1861. **叢** SŌ or *kusamura*, "a grassy or bushy place;" hence also read *muragaru*, "to be crowded together."

1862. **宙** CHŪ, not used alone, but always in the compound **宇宙** UCHŪ, "the Universe."—1863. **球** KYŪ or *tama*, "a ball," "a sphere."—1864. **禽** KIN or *tori*, "a bird." (The strokes at the top are **今** KIN, "now," used phonetically; those at the bottom are the rare Radical **内** "a footprint.")—1865. **微** BI, "small," "insignificant;" hence *kasuka*, "obscure."—1866. **晏** AN, "serene," "peaceful" (the "quiet" "sun" of evening).—1867. **苟** *iyashiku mo*, "provided," "if."—1868. **妨** BŌ or *samatageru*, "to hinder" (a "woman" in the "way;" observe to how many characters the Radical for "woman" communicates a disagreeable meaning).—1869. **偶** GŪ, properly "an image," but mostly read *tama-tama*, "seldom," "accidentally." *Conf.* (1512) **遇** "to meet with," "to have happen to one."—1870. **喩** YU or *tatoeru*, "to compare."—1871. **釘** *kugi*, "a nail." The original character seems to have been **丁**, or rather **个**, the picture of a nail partly driven in, to which the Radical for metal was added afterwards, in order to give greater clearness to the representation.—1872. **量** RYŌ or *hakaru*, "to weigh," "to estimate."—1873. **些** SA, "a little."—1874. **輩** HAI or *tomogara*, "companions" (originally a "line of chariots"). Observe how the **音** of characters with the phonetic **非** varies between HI and HAI.—1875. **陳** CHIN or *noboru*, "to spread out," hence "to state."—1876. **誼** GI, "right," "suitable;" hence *yoshimi*, "kindliness" (from "words" and No. 934 **宜** "good").—1877. **媼** Ō or *uba*, "an old dame."

Conf. 溫 “warm,” and remember the character “old dame” by her warming herself at the fire. It is curious that the 音 should be ō; one would have expected it to be ON.—

1878. 稽 KEI or *kangaeru*, “to consider,” “investigate.” The compound 稽古 KEIKO, “study,” which means lit. “investigating antiquity,” artlessly renders the Far-Eastern idea of what true study should be.—1879. 暗 AN or *kurai*, “dark” (formed on the *lucus a non* principle from 日 “the sun,” and the very imperfect phonetic 音 ON).—1880. 賤 SEN or

iyashii, “vile.”—1881. 筭 *hazu*, properly the notch in an arrow in which the bowstring fits; more often “obligation,” “must,” “should.”—1882. 庇 HI, “shelter.”—1883. 策

SAKU or *hakarigoto*, “a scheme.”—1884. 測 SOKU or *hakaru*, “to fathom,” “to measure.”—1885. 辰 SHIN or *toki*, “time,” hence “heavenly bodies” which mark times and seasons,

and specifically the “dragon” (*tatsu*), one of the signs of the zodiac.—1886. 昆 KON, properly “alike,” “many” (from 日 “day” and 比 “to compare,” because all days are

alike); but most used in the compound 昆蟲 KONCHŪ, “insects.”—1887–8. 臟腑

ZŌFU, “the “viscera” (the first character depicts what is “stored” in the “flesh,” i. e. in the body; the second is similarly from “flesh” and “treasures”).—1889. 筋 KIN or *suji*,

“the sinews” (from “bamboo,” “flesh,” and “strength,” because of the strength of that plant).—1890. 俯 FUSURU, “to stoop,” “to bend down.”—1891. 孫 SON or *mago*, “a

grandchild;” cleverly formed of 子 “child” and (1892) 系 KEI, “a link,” “connection.” This 系 itself is formed pictorially from 糸 “silk” and a stroke above, showing the

connection with something that has gone before.—1893. 緒 CHO or *itoguchi*, properly “the end of a ball of thread;” hence “a clue,” “introduction,” “beginning.”—1894. 維 I or

tsunagu, “to tie,” “to connect;” but it sometimes sinks into meaning simply *kore*, “this,” as in the compound 維新 ISHIN, which, originally a quotation from the Chinese Classics,

is now employed to denote the new régime in Japan.—1895. 諭 YU or *satosu*, “to instruct” (with the connotation rather of ordering than of teaching), “to advise” an inferior.

1896. 碩 SEKI, “great” (a “face” as big as a slab of “stone”).—1897. 鴻 KŌ, a kind of “stork;” hence in compounds “great,” “vast.” Note the phonetic 工, and the water 氵

near which the bird lives.—1898. 俄 GA or *niwaka ni*, “suddenly.”—1899. 接 SETSU or *tsugu*,

“to succeed to,” “to join;” hence this character often denotes “meeting,” “associating.”—

1900. 侮 BU or *anadoru*, “to insult.”—1901. 蔑 BETSU or *naigashiro*, “worthless:”—*naigashiro ni suru*, “to slight.”—1902. 陋 RŌ or *iyashii*, “vile,” “low.”—1903. 準 or 準

JUN or *nazoraeru*, “to liken” (“ten birds in the water” all look quite alike).—1904. 祥 SHŌ,

“felicity,” “good luck.” (The “sheep” here probably refers to sacrifices whereby fortune was propitiated in ancient China, while the Radical 示 is one very common in terms

relating to solemn or religious acts, as 祭, 禮, 祝, 禁, etc.).—1905. 講 KŌZURU,

“to discourse:” 講中 KŌJŪ means “a band” of pilgrims, etc. (to whom their leader

discourses). Comparing this character with (No. 488.) **構**, we find a certain kinship of sense as well as sound; for **構** signifies "the external arrangement" of a building, while **講** denotes words properly arranged so as to instruct.—1906. **腐** FU or *kusaru*, "to rot." The Radical suggests the idea of rotten meat. Note how this character is distinguished from (1888) **腑** FU, "the viscera;" same Radical but differently written, same phonetic but differently placed.—1907. **堪** *taeru*, "to sustain," "to be fit for" (from "earth" and "very," as if bearing up under a very heavy load).—1908. **擇** TAKU or *erabu*, "to select."—1909. **視** SHI or *miru*, "to observe," "inspect" (the Radical here is **見**; **示** is phonetic).—1910. **閑** KAN means in Jap. usage *hima*, "leisure," for which sense the Chinese prefer the homonymous character (1911) **閒** (how quiet and leisurely when the moonlight is streaming through the gate!). Compare also (226) **間** KAN or *aida*, "interval;" **等閑** TŌKAN or *naozari*, "inattention," "negligence," is a familiar compound.—1912. **託** also written **托** TAKUSURU, "to entrust."—1913. **慨** GAI or *nageku*, "to sigh."—1914. **杯** *nado*, "such as," "et cetera."—1915. **誦** SHŌ, "recitation," "reading in a singsong voice;" hence *soranzuru*, "to learn by heart."—1916. **泥** DEI or *doro*, "mud;" also *nazumu*, "to be bigotedly attached to."—1917. **倫** RIN, "class," "relationship," "principle," "right."—1918. **寧** NEI or *yasunzuru*, "to have peace of mind;" hence *mushiro*, "rather."—1919. **針** SHIN or *hari*, "a needle," "a pin."—1920. **謂**, a verb meaning "to say," chiefly occurring in the idioms **所謂** read *iwa-yuru*, "so-called," "said to be," and **謂** **ヘ** **ラ** **ク** *omoeraku*, "my opinion is that..."—1921. **淫** IN, "excess;" hence "debauchery."—1922. **猥** WAI or *midari ni*, "disorderly" (from "dog" and "fearing," as if a disorderly person were like a skulking cur).—1923. **紊** BIN or *midareru*, "to be tangled" (like "thread," with **文** for the approximate phonetic), "to be in disorder."—1924. **亂** RAN or *midareru*, "to be in disorder." It is occasionally found with the opposite signification of *osameru*, "to bring into good order (!)"—1925. **努** DO or *tsutomeru*, "to exert one's self to the utmost." (Appropriate Radical, "strength;" do not confound this No. with No. 975 **怒** DO or *ikaru*, "to be furious," Radical "heart.")

1926. **統** TŌ or *suberu*, "to unite in one whole," "to control." Remember the phonetic (1927) **充** JŪ or *michiru*, "to be full" (appropriately formed of "man"—10th. Radical—and **育** "to nourish" contracted). In **充分** JŪBUN, "completely" (also written **十分**), it is pronounced JŪ.—1928. **隈** WAI or *kuma*, "a bend in a shore," "a cove."—1929. **汚** O or *kegasu*, "to pollute."—1930. **收** SHŪ or *osameru*, "to gather in," "to bring to an end"—1931. **髯** *hige*, "the beard."—1932. **攘** JŌ, "to clear out," "to expel:" **尊王** SON-Ō JŌI, "Honour the King [Mikado], and expel the barbarian!" was the motto of those who overthrew the Shōgunate in 1867–8.—1933. **傾** KEI or *katamuku*, "to lean to one side."—1934. **讐** or **讎** SHŪ or *ada*, "a foe."—1935. **愜** GAI, "resentment" ("breathed" from the "heart").—1936. **貿**(**易**) BŌEKI, "trade."—1937. **刺** SHI, originally "a thorn;"

hence *sasu*, "to stab."—1938. **膽** TAN or *kimo*, "the liver."—1939. **態** TAI or *katachi*, "figure," "attitude." Do not confound it with **熊** *kuma*, "a bear."—1940. **呈** TEISURU, "to state;" also *arawasu*, "to show."—1941. **慣** KWAN or *nare*, "a habit" (that which constantly "goes through the heart;" *conf.* No. 1425).—1942. **漫** MAN or *midari ni*, "recklessly," "wrongfully" (like water overflowing). The same phonetic occurs in quite a number of characters, of which the most useful are (1943) **蔓** *habikoru*, "to spread" or "ramify," and (1944) **慢** *okotaru*, "to be negligent" or *anadoru*, "to insult." Notice that **蔓** slightly resembles **漫** in sense as well as in sound.—1945. **擊** GEKI or *utsu*, "to strike," "to attack."—1946. **償** SHŌ or *tsugunau*, "to restore," "indemnify," "compensate."—1947. **聯** REN or *tsuranaru*, "to be connected." It coincides both in sound and sense with **連**.—1948. **弗** *arazu*, "is not so," also now used to write *doru*, "a dollar," doubtless on account of the similarity of the character to our symbol \$. Same phonetic in (1949) **拂** *harau*, properly "to sweep away," but now used in the sense of "to pay." Remember Nos. 1948-9 together by "paying dollars."—1950. **屢** RU or *shiba-shiba*, "often" (*conf.* **數** "number").—1951. **累** RUI or *kasaneru*, "to pile up;" also *kakaru*, "to be involved in."—1952. **瀕** HINSURU, "to be on the brink," "to be nearly."—1953. **裂** RETSU or *sakeru*, "to crack," "to tear."—1954. **藩** HAN, "a Daimiate," "a feudal clan."—1955. **翻** or **翻** HON or *hirugaeru*, "to wave" or "flutter;" hence, through the idea of changing to and fro, **翻** **譯** HON-YAKU comes to mean "translation" Notice the substitution at will of "flying" for "wings" as the Radical.—1956. **譯** *wake*, "signification;" also *YAKUSURU*, "to translate."—1957. **率** *hikiiru*, "to lead;" also the opposite *shitagau*, "to follow."—1958. **喪** SŌ or *mo*, "mourning;" hence *ushinau*, "to lose."—1959. **屏** HEI or *shirizokeru*, "to avert"—1960. **纔** *wazuka ni*, "barely."—1961. **喘** ZEN or *aegu*, "to pant."—1962. **壓** ATSU or *osu*, "to press," "to oppress."—1963. **駿** SHIN, properly "a fleet horse," hence "rapid."—1964. **換** KWAN or *kaeru*, "to exchange."—1965. **奮** FUN or *furuu*, "to exert or wield promptly and impetuously."—1966. **慥** *tashika ni*, "surely" "verily" (that which is "done" with the "heart").—1967. **禍** KWA or *wazawai*, "a calamity."—1968. **醒** SEI or *sameru*, "to become sober."—1969. **應** Ō, "suitable," "according;" hence *kotaeru*, "to respond."—1970. **塾** JUKU, "a school." Change the Radical to "fire," and we get (1971) **熟** JUKU, "ripe." Do not confound either with (1169) **熱** NETSU, "hot."

1736 紡	1726 徂	1716 較	1707 睡	1697 誓	1687 賞
1737 績	1727 徠	1717 臭	1708 垂	1698 悟	1688 銘
1738 哲	1728 儒	1718 矮	1709 猫	1699 餅	1689 迂
1739 茲	1729 超	1719 廢	1710 茁	1700 棚	1690 塞
1740 航	1730 術	1720 坦	1711 墜	1701 勉	1691 貪
1741 卯	1731 鑛	1721 霄	1712 樹	1702 肴	1692 胃
1741 夕	1732 凌	1722 壤	1713 狗	1703 愚	1693 胃
1742 彙	1733 玻	1723 讓	1714 錦	1704 憐	1694 醉
1743 鼎	1734 璃	1724 獎	1715 綿	1705 狂	1695 遷
	1735 離	1725 勵		1706 眠	1696 脆

1790 鋏	1782 牙	1773 吸	1763 薄	1753 綾	1744 枚
1791 挾	1783 蓋	1774 懷	1764 環	1754 紗	1745 活
	1783 蓋	1775 探	1765 釦	1755 套	1746 泣
	1783 蓋	1776 曩	1766 燦	1756 脫	1747 猶
	1784 栓	1777 簾	1767 爛	1757 縞	1748 喫
	1785 固	1778 岸	1768 鎖	1758 囊	1749 演
	1786 叉	1779 罐	1769 眺	1759 悠	1750 倒
	1787 櫛	1779 罐	1770 呿	1760 腰	1751 蝶
	1788 搔	1780 鑿	1771 膨	1761 蝙	1752 產
	1789 蚤	1781 穿	1772 燧	1762 蝠	

1839 褒	1831 脊	1821 卜	1811 署	1801 漕	1792 篁
1840 洞	1832 沸	1822 僕	1812 豪	1802 酢	1793 汐
1841 蹄	1833 泡	1823 傳	1813 陣	1803 餉	1794 蒸
1842 嶺	1834 想	1824 傳	1814 輝	1804 搖	1795 馱
1843 碁	1835 渚	1825 曝	1815 烹	1805 遙	1796 提
1843 棋	1836 盆	1826 健	1816 煮	1806 謠	1797 賽
1843 碁	1837 畫	1827 飽	1817 叩	1807 鋸	1798 詞
1844 蓬	1837 画	1828 湊	1818 噌	1808 雀	1799 凉
1845 萊	1837 畫	1829 誕	1819 趣	1809 唱	1800 冲
1846 漁	1838 繪	1830 詣	1820 占	1810 貨	1800 沖

1892 系	1882 庇	1872 量	1862 宙	1857 蒔	1847 圍
1893 緒	1883 策	1873 些	1863 球	1858 舷	1848 坪
1894 維	1884 測	1874 輩	1864 禽	1859 浮	1849 潜
1895 諭	1885 辰	1875 陳	1865 微	1860 鯉	1850 潭
	1886 昆	1876 誼	1866 晏	1861 叢	1851 嘯
	1887 臟	1877 媼	1867 苟		1852 伽
	1888 腑	1878 稽	1868 妨		1853 嘉
	1889 筋	1879 暗	1869 偶		1854 鯛
	1890 俯	1880 賤	1870 喻		1855 鯉
	1891 孫	1881 筈	1871 釘		1856 餌

1935 懺	1926 統	1924 亂	1914 杯	1905 講	1896 碩
1936 貿	1927 充	1925 努	1915 誦	1906 腐	1897 鴻
1937 刺	1928 隈		1916 泥	1907 堪	1898 俄
1938 膽	1929 污		1917 倫	1908 擇	1899 接
1939 態	1930 收		1918 寧	1909 視	1900 侮
1940 呈	1931 髯		1919 針	1910 閑	1901 蔑
1941 慣	1932 攘		1920 謂	1911 閒	1902 陋
1942 漫	1933 傾		1921 淫	1912 託	1903 準
1943 蔓	1934 讐		1922 猥	1912 托	1903 準
1944 慢	1934 讎		1923 紊	1913 慨	1904 祥

			1964 換	1955 翻	1945 擊
			1965 奮	1955 翻	1946 償
			1966 慥	1956 譯	1947 聯
			1967 禍	1957 率	1948 弗
			1968 醒	1958 喪	1949 拂
			1969 應	1959 屏	1950 屢
			1970 塾	1960 纔	1951 累
			1971 熟	1961 喘	1952 瀕
				1962 壓	1953 裂
				1963 駸	1954 藩

ELEVENTH SECTION.

ODDS AND ENDS.

くきく

ELEVENTH SECTION.

ODDS AND ENDS.

ABBREVIATED AND OTHERWISE IRREGULAR CHARACTERS.

Numbers of characters occur in common usage, and even in the dictionaries, in an abbreviated form (畧字). A few have already been given incidentally. The following list comprises the most useful specimens of this class:—

国	for	國	<i>kuni</i> , “country.”
円	„	圓	[Y]EN, “dollar.”
囲	„	圍	<i>kakoi</i> , “enclosure.”
仝	„	同	<i>onaji</i> , “same.”
当	„	當	TŌ, “this.”
灵	„	靈	REI, “spirit.”
𠂔	„	錢	SEN, “cent.”
点	„	點	TEN, “dot.”
属	„	屬	ZOKU, “belonging.”
弁	„	辨	BEN, “discrimination.”
号	„	號	GŌ, “number.”
万	„	萬	MAN, “myriad.”
区	„	區	KU, “district.”
声	„	聲	koe, “voice.”

与	for	與	<i>ataeru</i> , “to give.”
双	„	雙	SŌ, “a pair.”
実	„	實	JITSU, “true.”
兩	„	兩	RYŌ, “both.”
个	„	個	KO OR KA (auxil. numer.).
仏	„	佛	BUTSU, “Buddha.”
台	„	臺	DAI, “terrace.”
学	„	學	GAKU, “study.”
辺	„	邊	<i>hotori</i> , “side.”
迁	„	遷	<i>utsuru</i> , “to remove.”
竜	„	龍	<i>tatsu</i> , “dragon.”
亀	„	龜	<i>kame</i> , “tortoise.”
厂	„	鴈	GAN, “wild goose.”
医	„	醫	I, “physician.”

応 for 應 ōzuru, "to correspond."

礼 „ 禮 rei, "ceremony."

丁 „ 町 chō, "street."

条 „ 條 jō, "article."

宝 „ 寶 takara, "treasure."

関 „ 關 seki, "barrier."

献 for 獻 ken, "to offer up."

本 „ 本 hon, "origin."

解 „ 解 toku, "to explain."

所 „ 所 tokoro, "place."

处 „ 處 tokoro, "place."

様 „ 様 sama, "Mr."

Some characters possess more than one abbreviated form, as

体 or 軀 for 體 tai, "body."

辞 „ 辭 „ 辭 kotoba, "words."

盐 or 鹽 for 鹽 shio, "salt."

Certain methods of abbreviation are common to numbers of characters related to each other in form. Instances are supplied by

児 for 兒 ko, "child."

旧 „ 舊 furui, "old."

沢 „ 澤 sawa, "valley."

駅 „ 驛 eki, "post-station."

尽 „ 盡 tsukusu, "to exhaust."

昼 „ 晝 hiru, "noon."

繼 „ 繼 tsugu, "to succeed to."

断 „ 斷 tatsu, "to sever."

齒 for 齒 ha, "tooth."

乱 „ 亂 ran, "confusion."

辞 „ 辭 (as given above)

経 „ 經 heru, "to pass by."

軽 „ 輕 karui, "light."

蛮 „ 蠻 ban, "barbarian."

恋 „ 戀 koi, "love."

湾 „ 灣 wan, "bay."

Sometimes the abbreviation is of a very slight and trivial nature, thus,

雖 for 雖 iedomo, "although."

舩 „ 船 fune, "vessel."

品 „ 品 shina, "goods," and of

course similarly in compounds such as.

區 for 區 ku, "district." (See above for still further abbreviation.)

高 for 高 takai, "high."

橋 „ 橋 hashi, "bridge."

回 for 回 KWAI, "a turn."
廻 „ 廻 meguru, "to revolve."

枚 for 杉 sugi, "a cryptomeria."

In a very few cases, two Chinese characters have been run into one in Japanese usage. 磨 Maro, in certain personal names, is thus put together from 麻呂. Many Japanese believe 麿, read kago in the name of Kagoshima, to supply another instance; but it is a genuine Chinese character with the meaning of "fawn," as its composition indicates.

Some forms universally employed in writing, though not in all styles of print, are branded by eminent authorities as "vulgar" (俗字). Many of the abbreviated characters given above come under this heading. Others frequently met with are

京 for 京 KYŌ, "metropolis."
者 „ 者 mono, "persons."
全 „ 全 ZEN, "complete," and
similarly in all their compounds, as

都 for 都 miyako, "metropolis."
栓 „ 栓 SEN, "a cork."
會 „ 會 KWAI, "assembly."

In this last it is, not the upper, but the lower part which is supposed to be at fault, 日 "sun" replacing 日 iwaku, "quoth he."—Many writers finish off certain characters with a dot which stricter usage disallows, as 主 for 土 tsuchi, "earth."

For our own part, we fail to appreciate the precise significance of the term "vulgar" in such a connection, seeing that the use of the condemned forms is by no means confined to vulgar persons; and we suspect a mental cousinhood between the Far-Eastern purists and those grammatical pedants among ourselves who first enunciate "rules" of their own framing, and then blame eminent authorities for not always following them, regardless of the simple consideration that the circumstances of linguistic development, whether in speech or writing, admit of no such artificial legislation, and that "rules," in so far as they possess any validity, can be but inferences deduced from usage. In any case, the foreign student need not aim at an impossible standard. If he but write as the majority of the Japanese nation writes, he will do passing well.

It has already been shown that some few characters, even in the usage of purists, admit of having their Radicals placed in different positions, as is exemplified in

略 or 畧 RYAKU, "abbreviation."

胸 or 胷 mune, "breast."

Some few others may be written at will with Radicals of cognate meaning. This is specially apt to occur in the case of the Radicals 彳 and 辵, as

減 or 減 GEN, "diminution."
冲 „ 沖 oki, "the offing."

決 or 決 KESSURU, "to decide."
準 „ 準 nazoraeru, "to liken."

Many characters have assumed a slightly different signification in Japan from that belonging to them in China. Such are 湯 Jap. "hot water," but Chin. "soup;" 港 Jap. "harbour," but Chin. "streams;" 嵐 Jap. "storm," but Chin. "mist on the hilltops;" 士 Jap. "a samurai," (that is "a warrior of gentle blood"), but Chin. "a scholar," 沼 Jap. "a marsh," but Chin. "a pond" or "tank," etc., etc., and large numbers of botanical names. When we come to compounds, the divergences grow much more numerous, in fact innumerable. Such cases as 神道 used to denote the native "Shintō" religion; 大根 the DAIKON, or giant "radish;" 七寶 SHIPPŌ, "cloisonné enamel;" 芝居 shibai, "a theatre," etc., etc., start to the mind at once, and every page of Japanese will furnish its quota to swell the list. Here, as often, Japanese reminds us of English, which, while borrowing freely from a French or Latin original, has not scrupled to alter the sense of words as well as the sound.

The reading of certain combinations of characters offers special difficulty; and yet these combinations must be familiarly known, as they are in common use. The following list might easily be extended:—

所以	<i>yuen</i> "cause"	以爲	<i>omoeraku</i> "in my judgment"	一寸	or	鳥渡	<i>chotto</i> "a little"
流石	or	有繫	<i>sasuga</i> (see dictionary)	只管		洒落	<i>share</i> "a joke"
日外	<i>itsu zo ya</i> "some time ago"	百合	<i>yuri</i> "a lily"	串戲	<i>jōdan</i> "a joke"	海老	<i>ebi</i> "a prawn"
假令	or	縱令	<i>tatoi</i> "supposing that"	遮莫	<i>sa mo araba are, or sa are</i> "even if it be so"	紅葉	<i>momiji</i> "autumn leaves"
長閑	<i>nodoka</i> "mild"	等閑	<i>naozari</i> "neglect"	百足	<i>mukade</i> "a centipede"	果敢	<i>hakanaki</i> "transient"
旅籠	<i>hatago</i> "board and lodging"	買人	<i>kaite</i> "a purchaser"	賣人	<i>urite</i> "a seller"		

角 力	or 相 撲	sumō “wrestling”	草 卧	kutabire “fatigue”	田 舎	inaka “country”	土 産	miyage “a gift”
時 雨	shigure “a drizzle”	時 鳥	hototogisu “a cuckoo”	五 月 蠅	or 蒼 蠅	urusai “troublesome”	團 扇	uchiwa “a fan” (of the non-shutting kind)

“Lying on the grass” is certainly an excellent picture of “fatigue;” “a hundred meetings” well paints the successive layers of a “lily” bulb; 洒落 which would naturally be read SHARAKU, sufficiently recalls the sound of the word *share*. The student must be left to worry out for himself explanations, real or fictitious, of the other combinations. The occasional reading given to certain single characters is also very perplexing, because apparently arbitrary. For instance, 畧 RYAKU is sometime read *hobo*, “for the most part;” 轉 TEN is sometimes read *utata*, “more and more;” 坐 ZA is sometimes read *sozoro ni*, “unintentionally.”

Sometimes a *Kana* syllable is added, to adumbrate the desired pronunciation; thus in the cases just quoted, 畧 轉 坐.

ホ タ ロ

CHARACTERS REPRESENTING FOREIGN WORDS.

Reverting to a consideration already touched on in a former Section, it may be well to notice that recent usage has assigned to certain characters the duty of representing foreign words adopted into the Japanese language. Thus,

弗 (No. 1938) means “dollar;” see p. 358. 仙 (No. 478), used phonetically, serves to distinguish our “cent” from the native 錢 SEN. The Hongkong postage-stamps supply an extra-Japanese example of its use.

志 SHI (No. 376), and 片 HEN (No. 108), respectively represent “shillings” and “pence,” by an approximation to the sound of the first three letters of each.

Our word “ton” had been represented in the foreign treaties with China by the like-sounding character 頓 (1624), which means “to bow the head.” The Japanese have improved on this by prefixing the Radical 口 “mouth,” thus 噸, to indicate that the rest of the character is only phonetic. “So and so many 噸” will be seen written up on freight cars.

磅 properly HŌ, “the noise made by falling stones,” now stands for *pondo*, an English “pound” (sterling or weight), because “p’ong” is its pronunciation at Canton, where the character was first borrowed for the purpose.

哩 RI is an exclamatory particle in Chinese; but the Japanese of our day employ it to write *mairu*, the English word “mile,”—the *tsukuri* (right-hand portion), contrary to general

usage, here adumbrating the sense, while the Radical 口, as in the case of 噸, points to the word being a foreign one. All distances on Japanese railways are computed in English "miles" (哩) and "chains," this latter being written 鎖 SA (No. 1768), which is the proper Chinese character for "chain," but often pronounced *cha-in* in this connection.

The 181st Radical, 頁 (*ō-gai*), is now commonly used to write the new word *peiji* (English "page"),—why, we have been unable to ascertain.

THE "KAN-ON," "GO-ON," AND "TŌ-IN." (漢字三音)

One of the complications that embarrass the student of the Japanese language is the fact that many characters have two or more Chinese pronunciations (音), as well as a Japanese equivalent or equivalents (訓). Thus 西 *nishi* is SEI, but also SAI; 人 *hito* is JIN as in 人力車 JINRIKISHA, but also NIN as in 人足 NINSOKU. The reason of this phenomenon is historical. It is traceable to the fact that Chinese letters did not flow into Japan from a single source, but chiefly from two, viz. from 吳 Go, a kingdom in Southern China with which intimate commercial relations existed at the period when Japan first became civilised, and also from 漢 KAN in the North. As the dialects of these two kingdoms differed, so did the Japanese imitation of each differ likewise. The case is somewhat parallel to that of several duplicate words in English, which are traceable to the same ultimate Latin source, but which were borrowed either directly from the Latin itself, or else indirectly through the French, such, for instance, as "Arabia" and "Araby," "regal" and "royal," "rotund" and "round," "pauper" and "poor," "debit" and "debt," "to salve" and "to save." The Go-ON having been introduced first, many of the commonest words took root in it, and are still pronounced according to it in every-day intercourse, for instance, 肉 NIKU, "flesh;" 門 MON, "gate;" 面 MEN, "a mask;" also the numerals 一 ICHI, 二 NI, 六 ROKU, etc., their KAN-ON equivalents ITSU, JI, RIKU, etc., being heard exceptionally only in certain locutions and literary quotations, as 六書 RIKU-SHO, "the six scripts" (a technical term of Chinese calligraphy); 忠臣不仕二君 CHŪSHIN JI-KUN *ni tsukaeru*, "a loyal retainer will not serve two lords" (a quotation from the Confucian Classics). The Buddhist priests have consistently adhered to the Go-ON pronunciation in the recitation of their Sūtras. The Confucianists, on the contrary, took up with the KAN-ON; and their influence, combined with the modern contempt for Buddhism and for anything savouring of the Colloquial, has led to the acknowledgment of the KAN-ON as the standard to which contemporary usage tends ever more and more strictly to conform, so that almost all newly coined compounds are read according to it.

No rule can be given for distinguishing the Go-ON from the KAN-ON, but certain analogies tend to repeat themselves in a considerable number of cases. Thus the preference of the KAN-ON for thinner, of the Go-ON for thicker, sounds is exemplified in numerous such characters as

名靈經正丁平永曆

KAN-ON	MEI	GO-ON	MYŌ
„	REI	„	RYŌ
„	KEI	„	KYŌ
„	SEI	„	SHŌ
„	TEI	„	CHŌ
„	HEI	„	BYŌ
„	EI	„	YŌ
„	REKI	„	RYAKU

石月金言權陰帝上

KAN-ON	SEKI	GO-ON	SHAKU
„	GETSU	„	GWATSU
„	KIN	„	KON
„	GEN	„	GON
„	KEN	„	GON
„	IN	„	ON
„	TEI	„	DAI
„	SHŌ	„	JŌ

But occasionally this tendency is reversed, and the Go-ON prefers the thinner or shorter sound, thus :

力豆外解繪化家

KAN-ON	RYOKU	GO-ON	RIKI
„	TŌ	„	ZU
„	GWAI	„	GE
„	KAI	„	GE
„	KWAI	„	E
„	KWA	„	KE
„	KA	„	KE

今世留守食直山

KAN-ON	KON	GO-ON	KIN
„	SEI	„	SE
„	RYŪ	„	RU
„	SHU	„	SU
„	SHOKU	„	JIKI
„	CHOKU	„	JIKI
„	SAN	„	SEN

The Go-ON favours initial *m* as against *b*, *n* as against *j* and *d*, thus :

聞木米

KAN-ON	BUN	GO-ON	MON
„	BOKU	„	MOKU
„	BEI	„	MAI

日入男

KAN-ON	JITSU	GO-ON	NICHI
„	JŪ	„	NYŪ
„	DAN	„	NAN

One of the two pronunciations often inserts a *y* where the other omits it, thus :

客

KAN-ON	KAKU	GO-ON	KYAKU
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語

KAN-ON	GYO	GO-ON	GO
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In many characters the KAN-ON and Go-ON coincide. In others, one of the two—though existing theoretically—is never heard in practice; for instance 城 is always pronounced JŌ according to the Go-ON, notwithstanding that the dictionaries also adduce the KAN-ON pronunciation SEI,—notwithstanding, too, the analogy of its phonetic 成 in which both pronunciations flourish. Sometimes the difference between the two affects the *Kana* spelling only, or—to put the case differently and with stricter regard to historical accuracy—the two pronunciations formerly diverged, but have now come to coincide through the process of phonetic decay. A good

example is furnished by the important character 法 transcribed ハフ HAFU in KAN-ON, ホフ HOFU in GO-ON, both of which are sounded Hō in modern usage.

Rarely—very rarely—a different shade of meaning accompanies the difference of pronunciation, as 便 whose KAN-ON BEN means “convenience,” while its GO-ON BIN means “opportunity.” A somewhat similar case is offered by 工夫 KōFU and KUFU, see p. 51. A similar phenomenon may be observed in some of the cases of duplicate English words above quoted. “Poor,” for instance, is not absolutely synonymous with “pauper.” But mostly it is just a question of context. The Buddhistic and the old-fashioned Colloquial demand the GO-ON, the Confucian and the modern educated speech demand the KAN-ON. For instance 上下 “superior and inferior,” will be read JŌGE according to the former, SHŌKA according to the latter; and similarly 兄弟 “brothers,” may be either KYŌDAI or KEITEL. 建立 “to build,” will be KONRYŪ if a Buddhist temple is in question, but KENRITSU if a municipal hall or a lunatic asylum; 夫人 “lady,” will be BUNIN in the case of MAYA BUNIN, the mother of Buddha, but FUJIN in that of a Chinese or modern lady; 文集 will be “MONJŪ” in the case of a certain ancient book, BUNSHŪ if a modern literary selection be intended. Sometimes either reading may be selected indifferently, as 書籍 “books,” read both (KAN-ON) SHOSEKI and (GO-ON) SHOJAKU; 圖書 “maps and books,” read both (KAN-ON) TOSHO and (GO-ON) ZUSHO. In such cases men of the elder generation are apt to prefer the GO-ON, while the youngsters fresh from college seem to esteem the KAN-ON alternative more elegant.

There are also cases of double reading within the limits of each 音, entailing a diversity of signification. For instance, the familiar character 惡 is sounded AKU when it means *ashi*, “bad,” but O when it means *nikumu*, “to hate,” whence such variety in the compounds as 善惡 ZEN-AKU, “good and bad;” 好惡 KŌ-O, “loving and hating.” This change has nothing to do with KAN-ON and GO-ON; it is one accompanying the varying shade of meaning in either pronunciation. Another familiar instance is afforded by 易 read EKI when signifying “change,” I when signifying “easy.” Such double readings of a few characters are the only approach made to inflection by the Chinese language, which is otherwise absolutely devoid of anything resembling the grammatical system of our Western tongues.

Besides the 漢音 and 吳音, there is yet a third pronunciation called TŌ-IN 唐音, which was introduced by Buddhist missionaries of the ŌBAKU sect in the 17th century, and which approximates to the modern “Mandarin.” Fortunately the additional confusion thus caused is not great, as usage has sanctioned this new pronunciation in but a very small number of instances. Those best worth remembering are:—

行燈 } ANDŌN, a kind of lamp with paper shades.
 Though the characters mean lit. "a
 going light," the ANDŌN is always
 stationary. The KAN-ON would be KŌTŌ.

行脚 } ANGYA, "a mendicant priest" (lit. "walk-
 ing legs"). The KAN-ON would be KŌ-
 KYAKU.

提燈 } CHŌCHIN, "a lantern" (lit. "a light
 held in the hand"). The KAN-ON
 would be TEITŌ.

普請 } FUSHIN, "building" (lit. "universal
 begging" for subscriptions to build a
 temple). The KAN-ON would be FUSEI.

蒲團 } FUTON, "a cushion" (lit. "a circle of
 bulrushes"). The KAN-ON would be
 HODAN.

看經 } KANKIN, "reciting Buddhist litanies"
 (lit. "looking at the scriptures").
 The KAN-ON would be KANKEL.

胡亂 } URON, "suspicious" (lit. "reckless and
 disorderly"). The KAN-ON would be
 KORAN.

A few of the best-known place-names in modern China are also generally pronounced according to the TŌ-IN. Such are

北京

PEKIN

南京

NANKIN

東京

TONKIN (same characters as TŌKYŌ).

Similarly **清** (KAN-ON) SEI is pronounced (TŌ-IN) SHIN, when used in the sense of "China;" and **明** (KAN-ON) MEI is pronounced (TŌ-IN) MIN, when speaking of the "Ming" dynasty.

A complete analysis of the texts given in the present volume might bring to light some curious facts—statistical and other—concerning the respective positions of the KAN-ON, GO-ON, and TŌ-IN in modern usage; but we doubt whether the labour would serve any practical end. Time will be saved and the speediest progress made by simply accepting the various readings, each in its context. Above all, nothing can be gained by argument:—the language is highly irregular and arbitrary, and must be accepted as such.

Before quitting the subject, we would just draw the student's attention to a few cases which belong to none of the three standard pronunciations of Chinese, such as **文字** MOJI (more regularly MONJI), **日本** NIHON (more regularly NIPPON). Such clipped pronunciations are very ancient, dating from days when the question of Chinese final consonants was summarily settled by dropping them. Given, for instance, **日** old Chinese NIT or JIT, the Japanese at first simply dropped the final *t* and said NI. Later on this came to appear slipshod, and—teachers of Chinese insisting on the retention of the word in its entirety—people tried to say NIT; but being unable to enunciate a final consonant without tacking on some vowel, they ended by saying NITU, which has become NITSU in modern usage, through the general tendency to sibillation which has turned every Japanese *tu* into *tsu* and *ti* into *chi*. *N* final forms an exception, as Japanese organs have become

capable of pronouncing it; so 文 *mo* has been expanded to the orthodox *MON* in modern usage, and is always now so read except in a few special combinations. After all, there is nothing strange in all this; every language having a long literary past has something of the kind to show. A good English instance is supplied by such words as "backward," "inward," "forward," which were formerly pronounced without the *w*, but which now, thanks to scholastic influence, have resumed it. Nautical phraseology, however, with its "foward," retains the earlier corrupt pronunciation in this as in numerous other words.

In Japanese dictionaries the *KAN-ON* pronunciation is commonly written on one side (mostly the right), the *Go-on* on the other of each character explained, and the Japanese translation or translations (*KUN*) below, thus:

コ 金 キン showing that 金 is read (*KAN-ON*) *KIN* or (*Go-ON*) *KON*, and called *kane*,
 ヌ カ
 ガ チ
 子 "metal," or *kogane*, "gold" in Japanese.

ORDER OF WRITING.

Though all connected Japanese texts are written from top to bottom, motives of convenience may necessitate the placing of a few characters horizontally. This is often seen in sign-boards, also in such official notice-boards as, for instance, those serving to indicate the various departments of a large post-office. The reading is then almost always from right to left, thus:

口下賣手切便郵	} YŪBIN-gitte uri-sage-guchi.
	} Window for the sale of postage-stamps.
口付受留書	} Kaki-tome uke-tsuke-guchi.
	} Window for the receipt of registered correspondence.
口拂受替爲	} Kawase uke-harai-guchi.
	} Window for the receipt and payment of post-office orders.
口付受信電	} DENSHIN uke-tsuke-guchi.
	} Window for the receipt of telegrams.
口扱取包小	} Ko-zutsumi tori-atsukai-guchi.
	} Parcels attended to at this window.

The names of stations on some lines of railway are similarly written, thus:

驛路姫	} Himeji EKI
	} Himeji Station
驛橋行	} Yukuhashi EKI
	} Yukuhashi Station

but perpendicularly in *Kana*, as

ゆき 姫
はし 橋
はし 行

Other common instances are

所 札 出 } SHUSSATSU-SHO.
Ticket office.

口 入 差 便 郵 } YŪBIN sashi-ire-guchi.
Post-box.

事 キ ベ フ 遵 ニ 則 規 道 鐵 } TETSUDŌ KISOKU *ni shitagan-beki koto.*
Obedience is required to the railway regulations.*

事 守 相 可 堅 則 規 道 鐵 } TETSUDŌ KISOKU *kataku ai-mamoru-beki koto.*
(Same meaning as the preceding, but written according to Chinese syntax.)

リ 限 日 當 ハ 用 通 } TSŪYŌ wa TŌJITSU *kagiri.*
Available only for the day of issue.

と 橋 は 行 濱 横 橋 新 } SHIMBASHI Yokohama *yuki wa, hashi wo wataru-beshi.*
し ぎ る 渡 } Passengers for Shimbashi and Yokohama must cross
the bridge.

所 濯 洗 洋 西 キ ビ ー ロ } RŌ-biki SEIYŌ SENTAKU-SHO.
Linen washed and glazed in European style.

Certain words are sometimes written, and even printed, smaller than the rest. Politeness dictates this in the case of 小 生 SHŌSEI, "I;" 小 官 SHŌKWAN, "I" (in official reports). An instance less easily explained is *nite*, "in," where the second letter is also commonly written a little to the left. When the Emperor's name is mentioned, a space—sometimes the whole of the rest of line—is left blank before it (*conf.* p. 272 *et seq.*), and sometimes the august name itself is made to begin higher than the other lines of the page.

THE CHINESE STYLE. (漢 文)

Not only do the go-ahead Japanese still occasionally condescend to peruse the ancient Chinese Classics; they even sometimes write books and shorter compositions in the Chinese style. For this reason, and also in view of the immense influence exercised since the beginning of history by the larger upon the smaller country in every department of literature and thought, the student may profitably turn aside for a moment from the investigation of Japanese proper to observe the manner in which the Japanese treat Chinese texts. This will prove very far from a loss of time. The Japanese method is something between a reading and a translation, —not quite the one, nor yet exactly the other. It is a method which, while leaving the Chinese

* "Issued subject to the railway regulations" is printed as the official English translation of this inscription on railway tickets. But either the Japanese have misunderstood this current English notice, or the official translator has misunderstood the Japanese.

order intact in writing, re-arranges it in the reading off, so as to make it accord, *tant bien que mal*, with the requirements of Japanese syntax. With a view of helping the reader to effect this object, various small diacritical marks are printed beside the characters. Some of these are *Kana* letters mostly supplying missing postpositions; others are numbers or the symbols for "top," "middle," and "bottom," indicating the order in which the characters are to be taken. Such are called 返點 *kaeri-TEN*, lit. "marks for turning backwards." The Japanese reader follows these with his eye, often with his finger, and skips backwards and forwards up and down the page at their bidding. Occasionally a character must be read twice with two different interpretations. For instance, 猶 near the beginning of the Chinese text printed immediately below, is first read *nao*; later on the reader returns to it again, and reads it *gotoki*, as indicated by the small *Kana* letter 𐤎 on its left side, and as seen still better in the Romanised transliteration. In fact, a careful comparison of this transliteration with the original text will unfold the whole system of the *kaeri-TEN* better than any description could do. The chief points of the system are that a little hook like the *Katakana* letter ヱ marks the simple transposition of two characters, numbers are employed in the case of sets of two or three characters, and 上, 中, 下 in still more complicated cases. Japanese editions of the same Chinese work vary considerably in their *kaeri-TEN* notation. That here followed for the reading of Mencius is known as the 一齋點, from the name of the great scholar Satō Issai already mentioned on p. 304. Other celebrated systems are the GOTŌ-TEN and DŌSHUN-TEN. A good edition—perhaps the easiest—of the Chinese Classics is the 經典餘師 "KEITEN YOSHI," with the reading and perpetual commentary in Japanese. But for Anglo-Saxon readers, Legge's admirable "Chinese Classics" are the best of all. We have borrowed his translation of the passages quoted, with one or two slight alterations.

The following characters occurring in the first text quoted from Mencius are not included in our list and need not be memorised, as they are comparatively rare and of little use;— 栲 HAI, "a wine-cup;" 椀 KEN, "a bowl;" 戕 SHŌ or *sokonau*, "to injure;" 湍 TAN, "water whirling round in a corner," "a rapid."

乎。	而。	順。	孟。	椀。	以。	性。	栲。	杞。	告。
將。	以。	杞。	子。	杞。	爲。	椀。	柳。	子。	
戕。	爲。	柳。	曰。	柳。	仁。	也。	也。	曰。	
賊。	栲。	之。	子。	爲。	義。	以。	義。	性。	
杞。	椀。	性。	能。	栲。	猶。	人。	猶。	猶。	

柳而後以爲栝櫟也。如將戕賊杞柳而以爲栝
 櫟則亦將戕賊人以爲仁義與率天下之人而
 禍仁義者必子之言夫。
 告子曰性猶湍水也決諸東方則東流決諸西
 方則西流人性之無分於善不善也猶水之無
 分於東西也。
 孟子曰水信無分於東西無分於上下乎人性
 之善也猶水之就下也人無有不善水無有不
 下今夫水搏而躍之可使過頽激而行之可使
 在山是豈水之性哉其勢則然也人之可使爲
 不善其性亦猶是也。

TRANSLITERATION.

KOKUSHI *iwaku*: “SEI nao KIRYŪ no gotoki nari; GI nao HAIKEN no gotoki nari. Hito no SEI wo motte JINGI wo nasu, nao KIRYŪ wo motte HAIKEN wo nasu ga gotoshi.”

MŌSHI *iwaku*: “SHI yoku KIRYŪ no SEI ni shitagatte, motte HAIKEN wo nasu ka? Masa ni KIRYŪ wo SHŌZOKU shite, shikō shite nochi ni motte HAIKEN wo nasan to suru nari. Moshi masa ni KIRYŪ wo SHŌZOKU shite, motte HAIKEN wo nasan to sureba, sunawachi mata masa ni hito wo SHŌZOKU shi motte JINGI wo nasan to suru ka? TENKA no hito wo hikiite, JINGI ni wazawai suru mono, kanarazu SHI no GEN ka!”

KOKUSHI *iwaku*: “SEI nao TANSUI no gotoki nari. Kore wo TŌHŌ ni KESSUREBA, sunawachi TŌRYŪ shi; kore wo SEIHŌ ni KESSUREBA, sunawachi SEIRYŪ su. JINSEI no ZEN FUZEN ni wakaru naki ya, nao mizu no TŌZAI ni wakaru naki ga gotoki nari.”

MŌSHI *iwaku*: Mizu makoto ni TŌZAI ni wakaru nashi. SHŌKA ni wakaru nakaran ya? JINSEI no ZEN ya, nao mizu no hikuki ni tsuku ga gotoki nari. Hito ZEN narazaru aru naku, mizu kudarazaru aru nashi. Ima kano mizu utte, kore wo odorasu,—shitai wo sugosashimu-beku; GEKISHITE, kore wo yaru,—yama ni arashimu-beshi. Kore ani mizu no SEI naran ya? Sono ikioi wa sunawachi shikaru nari. Hito no FUZEN wo nasashimu-beki, sono SEI mo mata nao kaku no gotoki nari.”

ON THE ESSENTIAL GOODNESS OF HUMAN NATURE.

Kokushi said: “[Man’s] nature is like the willow, righteousness is like a cup or bowl. Fashioning benevolence and righteousness out of man’s nature is like making cups and bowls from the willow.”—Mencius replied: “Can you, leaving untouched the nature of the willow, make of it cups and bowls? You must do violence and injury to willow, before you can make cups and bowls of it. If you must do violence and injury to the willow in order to make cups and bowls of it, [on your principles] you must in the same way do violence and injury to humanity in order to fashion from it benevolence and righteousness. Your words, alas! would certainly lead all men on to reckon benevolence and righteousness to be calamities.”

Kokushi said: “[Man’s] nature is like water whirling round [in a corner]. Open a passage for it to the east, and it will flow to the east; open a passage for it to the west, and it will flow to the west. Man’s nature is indifferent to good and evil, just as the water is indifferent to the east and west.”—Mencius replied: “Water indeed [will flow] indifferently to the east or west; but will it flow indifferently up or down? The tendency of man’s nature to good is like the tendency of water to flow downwards. There are none but have this tendency to good, [just as] all water flows downwards. Now, by striking water and causing it to leap up, you may make it go over your forehead, and, by damming and leading it, you may force it up a hill;—but are such movements according to the nature of water? It is the force applied which causes them.

When men are made to do what is not good, their nature is dealt with in this way."

(Mencius, Book VI, Part I, Chaps. I and II.)

孟子曰。天時不如地利。地利不如人和。三里之城。七里之郭。環而攻之。而不勝。夫環而攻之。必有得天時者矣。然而不勝者。是天時不如地利也。城非不高也。池非不深也。粟非不多也。委而去之。是地利不如人和也。故曰。域民不以封疆之界。固國不以山谿之險。威天下不以兵革之利。得道者多助。失道者寡助。寡助之至。親戚之所畔。故君子有不戰。戰必勝矣。

TRANSLITERATION.

MŌSHĪ iwaku: "TEN no toki CHI no RI ni shikazu; CHI no RI hito no KWA ni shikazu.* SAN-RI no shiro, SHICHI-RI no KWAKU, kakonde kore wo semete, katazu. Kano kakonde kore wo semuru wa, kanarazu TEN no toki wo uru mono aran. Shikari shikō shite katazaru mono, kore TEN no toki CHI no RI ni shikazaru nari.

"Shiro takakarazaru ni arazaru nari. Ike fukakarazaru ni arazaru nari. HEIKAKU KENRI narazaru ni arazaru nari. BEIZOKU ōkarazaru ni arazaru nari. Sutete kore wo saru. Kore CHI no RI hito no KWA ni shikazaru nari.

"Karu ga yue ni iwaku, Tami wo kagiru ni, HŌKYŌ no sakai wo motte sezu; kuni wo katō suru ni, SANKEI no KEN wo motte sezu; TENKA wo odosu ni, HEIKAKU no RI wo motte sezu. Michi wo uru mono tasuke ōku; michi wo ushinau mono tasuke sukunashi. Tasuke sukunaki no itari, SHINSEKI kore ni somuki; tasuke ōki no itari, TENKA kore ni shitagau.

"TENKA no shitagau tokoro wo motte, SHINSEKI no somuku tokoro wo semu. Karu ga yue ni KUNSHI tatakawazaru ari. Tatakau kanarazu katsu."

A KING'S BEST SAFEGUARD IS IN THE HEARTS OF HIS PEOPLE.

Mencius said: "Opportunities of time [vouchsafed by] Heaven are not equal to advantages of situation [afforded by] the Earth, and advantages of situation afforded by the Earth are not equal to [the union arising from] the accord of Men.

["There is a city,] with an inner wall of three miles in circumference, and an outer wall of seven.—[The enemy] surround and attack it, but they are not able to take it. Now, to surround and attack it, there must have been vouchsafed to them by Heaven the opportunity of time; and in such case, their not taking it is because opportunities of time vouchsafed by Heaven are not equal to advantages of situation afforded by the Earth.

["There is a city whose] walls are distinguished for their height, and whose moats are distinguished for their depth, where the arms [of its defendants], offensive and defensive, are distinguished for their strength and sharpness, and the stores of rice and other grain are very large. [Yet it is obliged to] be given up and abandoned. This is because advantages of situation afforded by the Earth are not equal to the union arising from the accord of Men.

"In accordance with these principles it is said, 'A people is bounded in, not by the limits of dykes and borders; a kingdom is secured, not by the strength of mountains and rivers; the empire is overawed, not by the sharpness [and strength] of arms.' He who finds the proper course has many to assist him. He who loses the proper course has few to assist him. When this—the being assisted by few—reaches its extreme point, his own relations revolt from [the

天地人 are the "three powers" (三才) of Chinese philosophy.

prince]. When the being assisted by many reaches its highest point, the whole empire becomes obedient [to the prince].

“When one to whom the whole empire is prepared to be obedient, attacks those from whom their own relations revolt, [what must be the result?] Therefore, the true ruler will prefer not to fight; but if he do fight, he must overcome.” (Mencius, Book II, Part II, Chap. I.)

The following will serve to exemplify the manner in which the Japanese read Chinese poetry:—

(*Transliteration.*)

FŪKYŌ YAHAKU.—CHŌKEI.

Tsuki ochi, karasu naite, shimo TEN ni mitsu.

KŌFŪ no GYOKWA SHŪMIN ni TAISU.

KOSO JŌGWAI no KANZANJI.

YAHAN no SHŌSEI KAKUSEN ni itaru.

楓橋夜泊 張繼
月落烏啼霜滿天
江楓漁火對愁眠
姑蘇城外寒山寺
夜半鐘聲到客船

(*Translation.*)

“At Anchor at Night by the Maple Bridge.”

[A Stanza by] Chōkei.

“The moon declines, and the crows caw [mistaking the light which shines on them through the branches for the dawn; but still] the frost fills the sky.

“The fishermen’s fires from the maples on the river-bank meet my sad sleepy eyes [as I gaze out, and]

“Beyond the castle of Koso, from the temple on [yonder] cold hill,

“The sound of the midnight bell reaches the boat on which I travel.”

The above is what is called a 七言絕句 SHICHI-GON ZEKKU, or “seven syllable stanza,” whose first, second, and fourth lines must rhyme together, here 天 TEN, 眠 MIN (an imperfect rhyme to our ears), and 船 SEN. Moreover, the characters are arranged according to an elaborate system of “even and oblique tones” (平仄), which distantly recalls our own English prosody founded on the distinction between accented and unaccented syllables. But the Japanese reading not only disregards the tones:—by transposing some words and translating others, it makes even the rhymes unrecognisable, and in fact destroys the metre altogether. The following is an example of a 五言絕句 GO-GON ZEK-KU, or “five syllable stanza,” in which the second and fourth lines rhyme. Unfortunately, stanzas of such extremely simple import are not often to be found.

INJA *wo Tazunete, Awazu.*

KATŌ.

SHŌKA DŌJI *ni tou.*

Iu: SHI wa kusuri wo tori saru to.

Tada kono SANCHŪ ni aran.

Kumo fukō shite, tokoro wo shirazu.

尋隱者不遇賈島
松下問童子
言師採藥去
只在此山中
雲深不知處

“[Stanza composed by] Katō on Visiting a Recluse, and Finding him Absent.”

“I enquire of the boy [playing] under the pine-tree.

“He says his master has gone away to pluck medicinal herbs,—

“That he is just somewhere amid those mountains,

“But that thick clouds obscure the spot.”

The Japanese are very fond of writing Chinese poems on screens and on the sliding doors (*fusuma*) that separate room from room. Sometimes the square character is employed for this purpose, more often the running hand. Tablets (額) containing brief quotations from the Chinese, or original compositions, form a frequent ornament of Japanese dwelling apartments. Persons of any celebrity are constantly solicited to write such, which are then framed and hung up in a place of honour. Generally, we fear, the interpretation of such terse inscriptions—bristling, as they often do, with rare and difficult characters—will exceed the strength of the foreign student. Still, when he is ensconced in a native inn on a wet day, or maybe is kept waiting in a friend's reception room for that friend to appear, there can be no harm in his endeavouring to solve them. In such cases even half a loaf is better than no bread. Here are half-a-dozen inscriptions picked from among hundreds:—

CHŪKUN AIKOKU.—Loyalty and patriotism.

忠君愛國
思無邪

Omoi yokoshima nashi.—Have no depraved thoughts. (Confucius said: “In the ‘Book of Poetry’ are three hundred pieces, but the design of them all may be embraced in one sentence,—‘Have no depraved thoughts’.”)

TOKU KO *narazu.*—Virtue is no orphan, i. e. he who practises it will find others of like virtuous habits. (Remember that, according to Confucius and Mencius, human nature is radically good.)

德不孤

JU KINSEKI *ni hisu.*—May your longevity equal that of metal and stone.

壽比金石

SEISHIN *hito-tabi itareba, nani-goto ka narazaran?*
—Where there's a will, there's a way.

成不事何到一神精

Uchi sono kokoro wo tadashiū shi, hoka sono okonai wo osamu.—Internally correct your heart, externally govern your conduct.

行其修外心其正內

ROKU-SHUTSU HŌNEN *wo arawasu.*—The snow foretells a rich harvest. (六出 a phrase for “snow,” refers, we believe, to the hexagonal formation of frost-crystals.)

年豐表出六

禁 禁
通 喫
行 煙

Though KAMBUN itself is less employed than formerly for lengthy compositions, scraps of it are commonly used and understood. Such notices, for instance, as KITSU-EN *wo KINzu*, “Smoking prohibited;” TSŪKŌ *wo KINzu*, “No thoroughfare,” though read in the order of Japanese syntax with the verb at the end, are written in the Chinese order with the verb at the beginning.

All such expressions as KEMBUTSU, “sightseeing;” NYŪTŌ, “bathing” (lit. entering hot water), etc., etc., result from the same influence. So does the writing of such words as *ari-gatashi*, *nakanzuku*, *kawase*, *iwayuru*, and (in the Epistolary Style) of *kudasare*, *tsukamatsuru-beku*, and several others, in an order contrary to that in

入 見
湯 物

可 被 所 爲 就 難
仕 下 謂 替 中 有

which they are meant to be read. The student will observe that the Chinese order often comes closer to English syntax than Japanese does. In fact, it is generally simpler for us to read the Chinese straight down (棒讀 *bō-yomi*, lit. “stick-reading”), than to jump backwards and forwards as the Japanese method of reading requires.

CHINESE PHRASES.

By this time, the student should be able to appreciate the neatness and terseness of most of the ready-made phrases borrowed by the Japanese language from the Chinese. Owing to the shortness of the words and the absence of terminations and particles, the sense stands out in such startling relief that no translation into our verbose European languages can do justice to it. The following phrases of four characters each are all quite common: *

百戰百勝	百發百中	千差萬別	千變萬化	千辛萬苦	獨立獨行	慷慨悲憤	安心立命	牽強附會	臨機應變	男女同權	夫唱婦隨	男尊女卑	人事不省	自主自由	言行一致
------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------

*Not to keep the student forever in leading-strings, we leave him to wrestle with these phrases alone.

適種生存	內憂外患	五臟六腑	雲泥万里	勸善懲惡	人家稠密	千篇一律	傍觀坐視	傍若無人	片言隻辭	權謀術數	尸位素餐	審究討查	人馬絡繹	連戰連勝
局外中立	優勝劣敗	千紅萬紫	酒池肉林	九牛一毛	櫛風沐雨	前代未聞	人面獸心	萬世不朽	粉骨碎身	亂臣賊子	四分五裂	山紫水明	嘉言善行	古今無雙
治外法權	生存競爭	肉食妻帶	一騎當千	右往左往	袖手傍觀	森羅萬象	低頭平身	半信半疑	富國強兵	蜂屯蟻集	驚天動地	寸善尺魔	無偏無黨	肩摩轂擊

SIGNS OTHER THAN CHARACTERS.

The *Ya-jirushi*, or "House-signs," are a system of symbols consisting partly of loans from the Chinese characters and from the *Kana*, partly of rude ideographic pictures devised by the Japanese lower classes. They serve as marks to distinguish certain shops, especially to the eyes of illiterate persons, and are also availed of as trade-marks. Details will be found in the "Transactions of the Asiatic Society of Japan," Vol. XV, Part I. We here append a few examples. The subject is one which need not detain the student. On the one hand, very little practice would enable him to decipher all these signs, as their import soon becomes self-evident to any one who is steeped in a Japanese atmosphere. On the other, he will suffer next to no practical loss if incompetent to decipher them at all.



DAI-maru



Kane-mori



Iri-ki



Yama-su



Kome-jirushi



FUNDŌ-jirushi



Maru-M



KYŪ-boshi



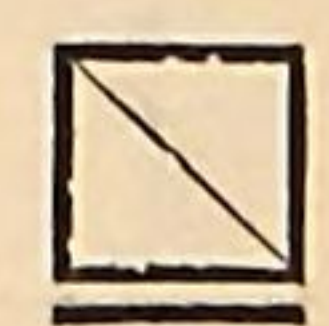
KAKU-JŌ



Chigai-yama-SAN



Yama-te



Masu-jirushi

The FUNDŌ (less well FUNDON), which represents the weights employed in the native weighing beam, is used as a sign by money-changers, referring back no doubt to the days when the precious metals were weighed instead of being minted and counted. *Masu* is an outline picture of the utensil still used for measuring rice and oil; but rice-merchants mostly prefer the *Kome-jirushi*, which is merely the Chinese character 米 *kome*, "rice," written stiffly. The signs for *yama*, "mountain," and *maru*, "round," explain themselves. The shop which exhibits such a sign as *Yama-su* is probably called *Yamato-ya* or *Yamashiro-ya*, and the owner's name is *Suzuki* or *Suematsu*, or something else beginning with the syllable *su*. *Chigai-yama* represents "two mountains crossed," KAKU "a square," *hoshi* "a star," *kane* ("metal") a carpenter's metal square. 三, 上, 森, 久, and 大 are Chinese characters so simple that every coolie has them by heart. *Iri-ki* is the character 入 *iru*, with the *Kana* syllable *ki*. *Maru-M*, the house-sign adopted by the well-known Tōkyō bookseller *Maru-ya*, exemplifies the way in which scraps of European learning are sometimes utilised nowadays. He also writes his house-sign 善, which gives the name of the firm more fully, this name being itself a contraction of *Maru-ya*, the proper *ie-na* or "house-name," and ZEMBEI 善兵衛, the Christian name of the head partner. Some such explanation underlies every *Ya-jirushi*.

As it is possible that the student may hear of the so-called 神代文字 JINDAI MOJI, or "Characters of the Divine Age," to which some scholars have attributed a high antiquity, asserting them to have been invented and used in Japan prior to the introduction of Chinese writing, we mention the subject in order to warn him that they are a transparent modern forgery founded on the Korean alphabet. The first allusion to them occurs in the seventeenth century, after Hideyoshi's invasion of Korea. A mixture of fraud and credulity led to their acceptance as genuine antiques by some of the leaders of the "Shintō Revival" school, whose set purpose was to glorify everything purely Japanese and to depreciate all that came from a Chinese source. Further details will be found by the curious in a paper "On Two Questions of Japanese Archæology," published in Vol. XV, Part 3, of the "Journal of the Royal Asiatic Society of Great Britain."

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1972. 国 abbreviated form of 國 *kuni*, "country."—1973. 囿 abbreviation of 圍 *kakoi*, "enclosure." It seems to represent a well in a courtyard.—1974. 全 abbrev. of 同 *onaji*, "same."—1975. 当 abbrev. of 當 *tō*, "this."—1976. 灵 abbrev. of 靈 *rei*, "spirit."—1977. 𠂔 abbrev. of 錢 *sen*, "copper money."—1978. 点 abbrev. of 點 *ten*, "a dot."—1979. 弁 abbrev. of 辨 *ben*, "discrimination."—1980. 区 abbrev. of 區 *ku*, "district."—1981. 声 abbrev. of 聲 *koe*, "voice."—1982. 実 abbrev. of 實 *jitsu*, "true."—1983. 両 abbrev. of 兩 *ryō*, "both."—1984. 仏 abbrev. of 佛 *butsu*,

“Buddha.”—1985. **台** TAI, properly “exalted;” but mostly used as an abbreviation of **臺** TAI or DAI, “terrace.”—1936. **学** abbrev. of **學** GAKU, “study.”—1987. **辺** abbrev. of **邊** HEN, “side.”—1988. **迁** abbrev. of **遷** utsuru, “to remove.” The abbreviation was suggested doubtless by the fact of **千** SEN, “a thousand,” being a conveniently easy homonym.—1989. **竜** abbrev. of **龍** tatsu, “dragon.” The Radical **立** at top, also pronounced tatsu, may help to fix it in the memory.—1990. **亀** abbrev. of **龜** kame, “tortoise.”—1991. **医** abbrev. of **醫** I, “physician.”—1992. **応** abbrev. of **應** ōzuru “to correspond.”—1993. **礼** abbrev. of **禮** REI, “ceremony.”—1994. **条** abbrev. of **條** jō, “article.”—1995. **宝** (a “jewel” under a “cover”), abbrev. of **寶** takara, “treasure.”—1996. **関** abbrev. of **關** seki, “barrier.”—1997. **献** abbrev. of **獻** KEN, “to offer up.” Remember how, in “Southern” China, “dogs” are brought on to table as savoury food.—1998. **解** abbrev. of **解** toku, “to explain.” The abbreviated form shows us the “horns” of a “sheep;” an explanation helps us when on the horns of a dilemma.—1999. **様** abbrev. of **様** sama, “Mr.”—2000. **辞** or **辭** abbrev. of **辭** kotoba, “word.”—2001. **塩** or **鹽** abbrev. of **鹽** shio, “salt.”—1002. **旧** abbrev. of **舊** kyū, “old.”—2003. **沢** abbrev. of **澤** sawa, “valley.”—2004. **駅** abbrev. of **驛** eki, “post-station.”—2005. **尽** abbrev. of **盡** tsukusu, “to exhaust.”—2006. **昼** abbrev. of **晝** hiru, “noon.” Observe that the “sun” is here as many “cubits” as possible above the “line” of the earth.—2007. **繼** KEI or tsugu, “to succeed to” (“succession” or “connection” being indicated by no less than five silken threads). Often contracted to **継**.—2003. **断** abbrev. of **斷** tatsu, “to sever.” Here, too, observe the “threads” which an “axe” severs.—2009. **乱** abbrev. of **亂** RAN, “confusion.” (Remember the confusion of “tongues.”)—2010. **磨** maro, apparently an archaic term of endearment, but now used only as a termination in certain personal names of men, as **篤磨** Atsu-maro, **不二磨** FUJI-maro.—2011. **麿** ka-no-ko or kago, “a fawn.”—2012. **胸** also written **胷** KYŌ or mune, “breast.” Originally the tsukuri alone was employed, and was supposed to represent the thorax enveloping the heart; the subsequent addition of the Radical for “flesh” aimed at still further clearness.—2013. **繫** KEI or tsunagu, “to bind.” Compare with it (1945) **撃** “to strike.”—2014. **洒** or **灑** SAI or sosogu, “to sprinkle.” Do not confound it with **酒** sake.—2015. **縦** JŪ or tate, “perpendicular” (“silk accordant”); also hoshiimama, “extravagant.”—2016. **遮** saegiru, “to intercept.”—2017. **串** KWAN or kushi, “a spit” or “skewer;” hence tsuranuku, “to string together,” like (1425) **貫**. The character **串** is pictorial, representing two things run through on a skewer. **貫** is somewhat similar, the upper portion being something through which a string or bar has been run, while the lower shows the cowrie shells that are so connected.—2018. **戯** GI or tawamureru, “to sport.”—2019. **撲** utsu, “to strike.”

Memorise at the same time (2020) 樸 BOKU, often contracted to 朴, “unvarnished,” “simple,” as in 質樸 or 質朴 SHITSUBOKU, “simple-minded.” Remark that both halves of 朴 have the sound BOKU.—2021. 臥 GA or *fusu*, “to lie down” (representing a “man” in the position of a “courtier” making the koto; *conf.* No. 419). It is often written 卧.—2022. 蠅 YŌ or *hai*, “a fly.”—2023. 蒼 SŌ or *aoi*, “green.”—2024. 團 DAN, “a lump;” hence *marui*, “round.” The interior (724) 專 *moppara* is approximately phonetic, having the sound SEN.—2025. 噸 TON, “a ton;” see p. 371.—2026. 磅 *pondo*, “a pound;” see p. 371.—2027. 哩 *mairu*, “a mile;” see p. 371.—2028. 籍 SEKI or SHAKU, “a book”—especially a book of records, a register.—2029. 普 FU or *amaneku*, “everywhere,” “universally,” “all-pervading” (the “sun equally” in every place).—2030. 蒲 *gama*, “a bulrush.” *Kaba-yaki* 蒲燒 in which this character appears, is a dish of fish roasted with sugar and soy to be seen advertised in every city.—2031. 胡 KO denotes certain barbarous tribes; also read *nanzo*, “why?” “what?” But its chief use is as a phonetic, as in (1254) 湖 KO or *mizu-umi*, “a lake;” (2032) 糊 KO or *nori*, “paste.” (Observe appropriateness of Radicals).—2033. 遵 JUN or *shitagau*, “to obey,” “comply” (from “to go” and “honourable,” because one should follow what is honourable).—2034. 性 SEI, “the natural disposition,” “temper.” Do not confound it with (547) 情 JŌ, “the human passions,” though the two are used together, thus 性情 SEIJŌ, to mean a person’s character or disposition.—2035. 杞 KI, the name of a tree,—species uncertain; also of an ancient Chinese state, whose people were so much given to useless anxiety that,—so the story goes—they used to fear lest the sky should fall on them, whence the phrase 杞憂 KIYŪ denoting needless anxiety!—2036. 賊 ZOKU, “a robber,” “an insurgent;” hence *sokonau*, “to injure.” This character is said to be contracted from 則 “rule,” and 戈 “spear,” thus indicating armed opposition to law and order.—2037. 搏 *utsu*, “to strike.”—2038. 躍 YAKU or *odoru*, “to skip,” “to gamble” (not “to dance”).—2039. 額 hitai, “the forehead,” for which (1387) 額 is more often used.—2040. 郭 KWAKU, properly “the outer wall of a city;” hence *kuruwa*, “an enclosure.” When *kuruwa* has the sense of a “prostitute quarter,” it is generally written (2041) 廓 properly KWAKU or *ōi naru*, “spacious.”—2042. 矣 I, a final particle serving to give fulness or emphasis to the sense, as shown by the composition of the character, which is from 矢 “arrow,” and 已 “already done,” (contracted) as if to say that the expression has hit the mark. It occurs only in KAMBUN, and is mostly neglected by the Japanese in reading.—2043. 域 IKI, “a boundary,” “region.”—2044. 疆 KYŌ or *kagiri*, “a limit,” “a boundary.” (See the rice-fields with the lines dividing them, and the strong man defending his “soil” with his “bow”).—2045. 谿, also written 溪 KEI or *tani*, “a valley with a stream in it.”—2046. 威 I, “dignity,” “imposing,” “awful;” hence *odosu*, “to overawe.”—2047. 畔 HAN or *aze*, “a dyke or path separating rice-fields;” also read *somuku*, “to disobey.” The character represents

the "rice-land" "half" on one side, half on the other.—2048. 啼 TEI or *naku*, "to cry," "howl," "caw." The same component parts differently placed form (2049) 雷 *tada*, "only." —2050. 霜 sō or *shimo*, "hoar-frost."—2051. 愁 shū or *uryōru*, "to grieve" (as the "heart" does in "autumn" when the year is dying).—2052. 蘇 so or *yomi-gaeru*, "to revive" or "rise from the dead." Appropriately borrowed, both as regards sound and sense, to transcribe the second syllable of 耶蘇 YASO, "Jesus," the first syllable of which is (2053) 耶 YA or *ya* or *ka*, an interrogative particle. In 蘇 observe, as *memoria technica*, that "herbs" and "grain" both rise again with each revolving year. The "fish" element seems less appropriate. Do not confound 耶 YA with (2054) 邪 JA or *yokoshima*, "depraved," "heretical." The Japanese used to style Christianity 邪宗 JASHŪ, "the wicked sect."—2055. 鐘 shō or *kane*, "a bell" (remember it as the "metal set up in the village," to call to prayer or give the fire alarm).—2056. 仄 soku, "oblique," also read *honoka ni*, "faintly."—2057. 賈 ko or *akinau*, "to trade," more rarely KA, a Chinese surname. Learn it with (315) 價 ka or *atae*, "price."—2058. 童 dō or *warabe*, "a lad" (one who "stands about" in the "village" street). This is a very common phonetic, but sometimes only in so far as the ō is concerned, e. g. in (2055) 鐘 shō, "a bell;" also in (852) 龍 ryō, "dragon," where the left half is really 童 contracted, and the right half vaguely portrays the shape of the mythical monster wriggling upwards.—2059. 採 sai or *toru*, "to pick," "to gather" (with the "hand" and "claws" from a "tree"). Remember at same time the closely similar (2060) 菜 sai, "vegetables," as in 野菜 "vegetables."—2061. 孤 ko or *minashigo*, "an orphan."—2062. 棒 bō, "a club," "a stick."—2063. 牽 ken or *hiku*, "to pull along" (as a cow, the character being supposed to represent such an animal with a halter attached to it).—2064. 慷 kō, always in the compound 慷慨 kōgai, "public-spirited."—2065. 悲 hi or *kanashimu*, "to grieve," especially "to grieve for," "to commiserate" (the "heart" dwelling on "negations," i. e. on things bad and distressful). Very often in the compound 慈悲 jihi, "mercy."—2066-7. 絡繹 raku-eki, "uninterrupted succession."—2068. 審 shin, "investigation;" hence *tsumabiraka*, "detailed," "plain," "evident." Often in 不審 fushin, "doubtful." The pronunciation of this character is a snare for the unwary, who would probably read it BAN.—2069. 討 tō or *utsu*, "to smite," as a foe; also *tazuneru*, "to investigate."—2070. 屯 ton or *tamuro*, "a camp."—2071. 蟻 gi or *ari*, "an ant,"—the "righteous insect," because, say the Chinese, it knows the distinction of prince and minister. Bearing in mind the fable of the ant and the grasshopper, we may remember it with double ease as the "self-righteous insect.")—2072. 隻 seki, "single," "one" (of a pair). Best remembered as half of (1083) 雙 sō, "a pair."—2073. 朽 kyū or *kuchiru*, "to rot."—2074. 律 ritsu or *nori*, "a law" or "regulation."—2075. 稠 chō, "crowded," "dense" (from "grain everywhere").—2076. 沐 moku, "bathing" (a good example of Radical and phonetic).—2077. 袖 shū or *sode*, "the sleeve." Remember also

(2078) 袂 BEI or *tamoto*, another term for "sleeve."—2079. 懲 CHŌ or *korasu*, "to reprove," "warn," "chastise."—2080. 騎 KI, "a horseman."—2081. 劣 RETSU or *otoru*, "to be inferior," "inadequate" ("few strength").—2082. 競 KYŌ, KEI, or *kisou*, "to struggle," "to rivalise." (Originally formed of 言 "words" above 儿 "man," and repeated in order to indicate the bickering of people).

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The text of Section XI carries us down so far. For reasons of convenience, the comparatively small number of new characters occurring in Section XII (the "Epistolary Style") is here appended:—

2083. 牘 TOKU, "a writing-tablet," but mostly used in the compound 尺牘 SEKIDOKU "a short letter" or "note."—2084. 楷 [書] KAI-SHO, the "normal," i. e. "square" form of the Chinese characters.—2085. 濕 SHITSU or *uruou*, "to be moist;" also *shimeru*, "to be damp."—2086. 佃 *tsukuda*, "a cultivated field." (From "man" and "rice-field;" what more obvious?)—2087. 鑄 TŌ or *iru*, "to cast" (metal). 壽 JU, "long life," is here the phonetic, despite the very slender resemblance in sound.—2088. 蝦 ebi, "a prawn" (sometimes also "a toad"): 蝦夷, lit. "prawn barbarians," is read *Ezo* (Yezo), and denotes the Ainos,—some say on account of the resemblance of their bushy beards to the aspect of a prawn's head with its long feelers.—2089. 纂 SAN or *atsumeru*, "to compile," as writings.—2090. 璧 HEKI, a kind of precious stone, a sort of green jade: 御返璧 GO HEMPEKI is used in the sense of "I return your precious" (book, etc. lent me).—2091. 旗 KI or *hata*, "a flag."—2092. 縮 SHUKU or *chijimaru*, "to shrink;" hence also *chijimi*, "crape."—2093. 紹 SHŌ, "to connect;" 2094. 介 KAI or *tasukeru*, "to assist;" the two together, 紹介 SHŌKAI, signify "introducing."—2095. 匆 SŌ, "hurry" (observe the hair flying wildly in all directions).—2096. 簡 KAN, "a document," "a letter" (originally written on a slip of bamboo).—2097. 植 SHOKU or *ueru*, "to plant" (because in so doing you put a "tree" "straight" into the ground). Learn at same time (2098) 殖 SHOKU or *fueru*, "to increase and prosper," also used in the sense of planting colonies, as 殖民地 SHOKUMIN-CHI "a colony."—2099. 硯 KEN or *suzuri*, "an ink-stone,"—typical example of Radical and easy phonetic.—2100. 繰 *kuru*, "to reel" silk. The common phrase 繰合 *kuri-awase* signifies "to arrange one's business so as to get time for something else," "to manage."—2101. 翌 YOKU, "the morrow," "next" (day). The character shows wings ready to take flight as soon as the morrow dawns. Learn at same time (2102) 翼 YOKU or *tsubasa*, "pinions," hence *tasukeru*, "to help" (because pinions shelter).—2103. 賁 FUN, "energetic,"—only in the common polite phrase 御賁臨 GO-FUNRIN, "your attendance," "the pleasure of your company."—2104. 誘 YŪ or *izanau*, "to allure,"—whether to good or to evil.—2105. 禧 KI, "joy,"—especially such as arises from the divine blessing; (1155) 喜 is rather joy pure and simple, without any such connotation.—2106. 紺 KON, "dark blue"

(the Radical here pointing at stuff so dyed, while 甘 KAN, "sweet," is the rather imperfect phonetic).—2107. 棺 KWAN, "a coffin" (from "wood" and "official," *i. e.* that which secures the corpse).—2108. 禪 ZEN, "sitting rapt in religious contemplation," according to the practice of certain Buddhists. The character appropriately indicates something solemn by its Radical, and solitude by its right-hand part.—2109. 剛 GŌ or kowai, "hard," "unyielding" (as a "hill" and a "knife").—2110. 恒 also written 恆 KŌ or tsune, "constant," "regular." The second form shows the derivation, viz. a "heart" like a "boat" 舟 between two even banks (represented by straight lines),—the figure of the boat being slightly corrupted.—2161. 贈 SŌ or okuru, "to give" as a present ("treasures added").—2112. 帋 SHI or kami, "paper." Same as No. 254, only the Radical and its position *vis-à-vis* the phonetic differing.—2113. 翰 KAN, "a writing," "a document" (observe the "feather" or quill employed to write it).—2114. 顛 TEN or kutsugaeru, "to be upset," "overturned" (observe the Radical for head, suggesting topsy-turviness).—2115. 憚 habakaru, "to have a feeling of backwardness," "to feel a delicacy."—2116. 鬱 often contracted to 鬱. This truly awful, but common, character is read UTSU, and means "dull," "desponding." The component parts, viz. 林 "forest," 缶 "dish," 冂 "a cover," 鬲 "millet," and 彡 "adornment," are supposed to point towards the libations for a sacrifice.—2117. 謹 KIN or tsutsushimu, "to be respectful," "heeding," "guarding against."—2118. 惶 KŌ or osoreru, "to fear" (from "heart" and "emperor;" for how entirely overcome with awe must be the heart of him who sees the monarch! In Old Japan, indeed, it was supposed that such a sight would strike the beholder blind.)—2119. 伸 SHIN or noberu, "to dilate upon;" "to state," interchanged with (255) 申.—2120. 厭 EN or itou, "to be weary of," hence "to take care of." (Weariness may be supposed to be here represented by a "dog" sitting for "days" and "months" under a "precipice.")—2121. 祈 KI or inoru, "to pray." Often used in combination with its synonym (2122) 禱 TŌ or inoru, "to pray," thus 祈禱. Observe, by comparison with No. 2088, the tendency of 壽 JU, "long life," to give to its compounds the sound of, not JU, but TŌ.—2123. 鳩 KYŪ or hato, "a dove," "a pigeon." Probably 九 is here a phonetic representation of the "cooing" of this bird.—2124. 柏 kashiwa, a species of "oak."—2125. 展 TEN or noberu, "to open out," "unroll." (The original form is composed of 尸 "body," and 工 "workman" four times repeated, showing united action.)—2126-7. 頂戴 CHŌDAI, "receiving" (as a present), more lit. "carrying on the head," as 頂 TEI or CHŌ alone signifies itadaki, "the top" or "head," while 戴 is itadaku, "to carry on the head."

SUPPLEMENTARY LIST OF COMMON CHARACTERS.

The following characters, which have not yet occurred in the course of this work, should be committed to memory, as they are universally known and generally useful. They are here given in the order of their Radicals:—

2128. 予 *yo* or *ware*, "I;" also read *ataeru*, "to give," as if it were (796) 與 which also is read *yo*.—2129. 仇 *kyū* or *ada*, "a foe." This is an abbreviated form of (1934) 讐 or 讎.—2130. 仍 *yotte*, "according to."—2131. 企 *ki* or *kuwadateru*, "to plan" or "plot" (like a "man stopping still" to ponder over a difficulty).—2132. 伐 *batsu* or *kiru*, "to cut down," "to destroy;" also *utsu*, "to smite"—the enemy in war,—(from "man" and "spear").—2133. 佇 *cho* or *tadazumu*, "to stand still." Observe the fundamental resemblance of signification between this character and (899) 貯 "to lay up," "to hoard,"—remaining in one place being the root-idea.—2134. 佞 *nei*, "persuasive," "insinuating" ("man destroyed by woman's" wiles).—2135. 佩 *hai* or *obiru*, "to wear at the girdle:" 佩刀 *haitō*, "to wear a sword."—2136. 佯 *yō* or *itsuwaru*, "to feign," "to pretend." Remember it, not as a wolf, but a "man in sheep's" clothing.—2137. 俊 *shun*, "eminent," "superior;" often read *toshi* ("quick") in personal names.—2138. 俘 *fu* or *toriko*, "a prisoner of war." (Remember it as a "child" in the "claws" of a "man.")—2139. 俟 *matsu*, "to wait"—2140. 俠 *kyō*, "bold," "ready to maintain another's cause:" 俠客 is read *otoko-date*, "one who fights for the cause of the weak against the oppressor."—2141. 俵 *hyō* or *tawara*, "a straw bag" for holding rice, etc.—2142. 俸 *hō*, "salary" (what a "man respectfully receives," 奉 meaning originally "to receive respectfully" as well as "to present respectfully," *tatematsuru*).—2143. 倦 *ken* or *umu*, "to be weary of."—2144. 做 *nasu*, "to do."—2145. 債 *sai*, "a debt" (that for which a "man" incurs "responsibility").—2146. 傭 *yō* or *yatou*, "to hire," as a labourer.—2147. 像 *zō*, "an image;" hence *katadoru*, "to make in the likeness of."—2148. 傑 *ketsu*, "heroic:" 豪傑 *gōketsu*, "a hero."—2149. 僧 *sō*, "a Buddhist priest" (an approximation to the sound of the Sanskrit word *sanga*).—2150. 億 *oku*, "a hundred thousand" (from a "man" and "thought," to indicate a number beyond the power of thought to conceive).—2151. 儲 *cho* or *mōkeru*, "to make or lay up (money)," the character showing "all" that a "man" has.—2152. 冀 *ki* or *koi-negau*, "to yearn," "earnestly request" (one in the inhospitable "north" yearns for a "different" abode).—2153. 准 *jūn* or *yurusu*, "to allow," "to ratify;" also *nazorau*, "to liken." This character is often interchanged with (1903) 準.—2154. 凝 *gyō* or *koru*, "to stiffen," "grow hard" ("suspected" of being like "ice").—2155. 函 *kan* or *hako*, "a box," as in 函館 *Hakodate*. The synonym 箱 is somewhat more common.—2156. 刈 *karu*, "to mow." "to cut."—2157. 刊 *kan*, "engraving blocks for the press:" 刊行 *kankō*, "publication."—2158. 刑 *kei* or *shi-oki*, "legal punishment," "execution" (by an "even sword").—2159. 制 *sei*, "regulating," "governing." It is akin both in sound and signification to 製 which originally denoted the cutting out of garments, and now means "making," "manufacturing."—2160. 刷 *satsu* or *suru*, "to rub" (blocks for printing). A "body," a "napkin," and a "knife" are the implements.—2161. 剖 *hō* or *bō* or *saku*, "to tear asunder:" 解

剖 KAIBŌ, "dissection."—2162. 削 SAKU or *kezuru*, "to plane," "to scrape off," "to erase."—2163. 剃 TEI or *soru*, "to shave:" 剃髮 TEIHATSU, "shaving the head" (to become a Buddhist priest).—2164. 剥 HAKU or *hagu*, "to flay," "to peel."—2156. 劍 also written 劒 KEN or *tsurugi*, "a double-edged sword," used rather for thrusting than for cutting.—2166. 劑 ZAI, "a dose" of medicine (which the druggist "equalises" with his "knife").—2167. 勺 or 勺 SHAKU, a measure of capacity about $\frac{1}{2}$ oz. The character shows the measure with something inside it.—2168. 匁 momme, a measure of weight of which one thousand go to the 貫 KWAN.—2169. 匕 HI or *saji*, "a spoon," of which the character is supposed to be a picture. It resembles 七 SHICHI, "seven."—2170. 匹 HIKI, "a piece of silk;" also the auxil. numeral for animals.—2171. 卸 oroshi, "wholesale" (best remembered as the *tsukuri* of 御 "honourable."—2172. 厄 YAKU or *wazawai*, "misfortune," "distress."—2173. 厥 sono, "that."—2174. 叔 SHUKU, used in 叔父 SHUKUFU, "uncle," and 叔母 SHUKUBO, "aunt."—2175. 叛 HAN or *somoku*, "to rebel" ("turning" on the other "half").—2176. 叱 SHITSU or *shikaru*, "to scold" (the "mouth" with 七 as phonetic).—2177. 吊 CHŌ or *tomurau*, "to condole with mourners." Sometimes written 弔 (a "bow" grasped by a man), because the watchers of the dead shot at the birds which pecked the latter.—2178. 吏 RI, "an official" (from 史 "records," and 一 "one," implying unity of purpose in the minds of rulers).—2179. 含 GAN or *fukumu*, "to hold in the mouth" (from 口 "mouth" and 今 KIN as the phonetic).—2180. 吝 RIN or *yabusaka*, "stingy." Sometimes written 恪 the better to bring out the sense.—2181. 咏 also written 詠 EIZURU or *utau*, "to sing," "to compose poetry."—2182. 唄 utai, "chanting," "singing."—2183. 喋 CHŌ or *shaberu*, "to chatter."—2184. 喧 KEN or *kamabisushii*, "clamorous," "noisy."—2185. 嗜 SHI or *tashimu*, "to relish," "delight in."—2186. 嚙 sazo, "how much!" "indeed."—2187. 噺 hanashi, "a story."—2188. 囚 SHŪ or *meshi-udo*, "a prisoner;" also read *toraeru*, "to capture" (from a "man" in an "enclosure").—2189. 均 KIN or *hitoshi*, "equal," "even."—2190. 坑 KŌ or *ana*, "a pit:" 炭坑 TANKŌ, "a coal-mine."—2191. 垣 kaki, "a fence."—2192. 埋 MAI or *uzumeru*, "to bury" (in the "village earth").—2193. 塀 HEI, "a wall." Compare (1959) 屏.—2194. 堤 or 隄 TEI or *tsutsumi*, "a dyke," "a bank."—2195. 堵 TO or DO or *kaki*, "a wall:" 安堵 ANDO, "tranquillity" (as at home behind one's walls).—2196. 塔 TŌ, "a pagoda."—2197. 奔 HON or *hashiru*, "to scamper away," "to bustle about." (The original form represented three cows scattering from fright).—2198. 妓 GI, "a singing girl," "a courtesan."—2199. 姉 also written 姊 SHI or *ane*, "an elder sister."—2200. 妹 MAI or *imōto*, "a younger sister."—2201. 妬 TO or *netamu*, "to be jealous" (the "stone" referring to the jealous "woman's" wicked heart).—2202. 娶 metoru, "to take a wife" (as the character literally shows), "to marry."—2203. 婚 KON, "marriage" (from "woman" and "dusk," because weddings take place in the

evening; *conf.* No. 2241).—2204. 完 KWAN or *mattashi*, “finished,” “complete,” “quite” (from a “cover” and 元 GWAN or GEN as phonetic).—2205. 宥 YŪ or *yurusu*, “to excuse;” also *nadameru*, “to mitigate” (the offender’s transgression “has a shelter”).—2206. 寓 GŪ, “sojourning” (from “cover” and an obsolete character for “monkey,” “sojourning” being thus likened to a monkey under the shelter of a tree).—2207. 尉 I, a military and naval rank corresponding broadly to “lieutenant.”—2208. 屈 KUSSURU, “to crouch.”—2209. 岬 *misaki*, “a promontory.”—2210. 岳 GAKU, “a mountain peak.” It serves as a contraction of (1242) 嶽.—2211. 帆 HAN or *ho*, “a sail.”—2212. 帥 SUI, “a leader” or “commander-in-chief;” hence *hikuru*, “to lead on.” Do not confound it with (137) 師 SHI, “a teacher.”—2213. 幹 KAN or *miki*, “a trunk (of a tree):” 幹事 KANJI, “a business manager.”—2214. 幻 GEN or *maboroshi*, “delusion,” “illusion:” 幻燈 GENTŌ, “a magic lantern.” This character originally represented two triangles interlocked, in reference doubtless to magic arts.—2215. 幼 YŌ or *itokenai*, “tender age,” “extreme youth.” (Observe the “strength” which is absent).—2216. 床 SŌ or *yuka*, “a floor;” hence *toko*, “a bed laid on the floor.”—2217. 庵 AN or *iori*, “a cottage.” Often used in the literary pseudonyms adopted by authors and esthetes, as 世外庵 SEGWAI-AN, “the cottage apart from the world;” 米庵 BEIAN (the pseudonym of a noted calligraphist, derived from that of his Chinese teacher).—2218. 廷 TEI, “the Imperial Court:” 朝廷 CHŌTEI has the same signification. It resembles (540) 庭 TEI or *niwa*, “a courtyard,” in form as well as sense.—2219. 彩 SAI or *irodoru*, “to colour:” 彩色 SAISHIKI, “colouring,” “painting in colours.” (The character has reference to a bird, whose “plumage” is seen to the right, and its “claws” perched on a “tree.”)—2220. 影 EI or *kage*, “a shadow” or “reflection.”—2221. 征 SEI, “to chastise” rebels, etc.: 遠征 ENSEI, “a military expedition.” (The character shows the king “going to correct.”)—2222. 忌 KI or *imu*, “to dislike,” “to shun” (the “heart” recoiling on “itself”); hence “mourning:” 忌中 KICHŪ, “in mourning.”—2223. 恙 YŌ, “unwell;” hence 恙々 *tsutsuga naku*, “safe and sound.”—2224. 悔 KWAI or *kuyuru*, “to repent.”—2225. 惟 I or *omou*, “to think of,” “consider.” Also used for 唯 *tada*, “only.”—2226. 愕 GAKU or *odoroku*, “to be startled.”—2227. 慕 BO or *shitau*, “to be fond of.”—2228. 憲 KEN, “law,” whence often read *nori* (“law”) in personal names: 憲法 KEMPŌ, “a constitution,” political etc. (This character represents the idea of “law” pictorially by means of 心 “heart,” 目 “eye,” and 害 “injury” contracted.)—2229. 叔 or 扱 *sate*, “well then.”—2230. 扣 *tataku*, “to strike;” more often *hikaeru*, “to draw back,” “check,” etc.—2231. 拵 *koshiraeru*, “to prepare” (the “hand” bringing something into “existence”).—2232. 捐 EN (often, but less well, read KEN) or *suteru*, “to throw away;” hence “to subscribe,” as in 義捐金 GIEN-KIN, “money subscribed to a charity.” Do not confound it with (1513) 損 SON, “injury.”—2233. 掌 SHŌ or *tanagokoro*

(for *te no kokoro*), "the palm of the hand."—2234. **掘** KUTSU or *horu*, "to dig." Compare (1310) **堀**.—2235. **挿** sō or *sashi-hasamu*, "to insert" (the character depicting a "hand" inserting a "pestle" into a "mortar"). The Japanese habitually prolong the last (perpendicular) stroke; but properly speaking, this should not be done, as the pestle should not make a hole in the mortar and come out at the bottom.—2236. **控** kō or *hikaeru*, "to rein in," also "to stand aside;" closely similar to No. 2230.—2237. **掲** KEI or *kakageru*, "to lift up," "to hoist;" hence "to publish."—2238. **摺** suru, "to rub," hence "to print."—2239. **撫** BU or *naderu*, "to stroke," hence "to soothe."—2240. **操** sō, properly *toru*, "to take;" more often *misao*, "female chastity."—2241. **昏** KON, "dusk," "twilight;" hence used for *kurai*, "dusk" (from **日** "the sun" and a rare character **氏** "descending").—2242. **曆** REKI or *koyomi*, "a calendar." Compare **歷** REKI, "to pass by," whence **歷史** REKISHI, "history."—2243. **朱** SHU, "vermilion."—2244. **汁** JŪ or *shiru*, "juice."—2245. **汗** KAN or *ase*, "sweat."—2246. **沒** BOTSU, "sinking," "perishing:" **日沒** NICHIBOTSU means "sunset."—2247. **汲** KYŪ or *kumu*, "to draw" (water). The character shows one "reaching" (**及**) to the "water" to get at it.—2248. **沼** numa, "a swamp."—2249. **液** EKI, any "fluid secretion," as saliva, sap, etc.: **血液** KETSU-EKI, "blood." Observe that **夜** YA, "night," constantly has the force of EKI as a phonetic.—2250. **淡** TAN or *awai*, "thin," "weak," "insipid" ("heat" thins or carries off the "water").—2251. **淨** JŌ or *kiyoi*, "pure:" **淨土** JŌDO, "Paradise" (of the Buddhists).—2252. **溺** DEKI or *oboreru*, "to be drowned" (a man "weakened" to death by the "water").—2253. **滑** KATSU or *name-raka*, "slippery:" **滑稽** KOKKEI, "joking," "something humorous." (Observe that the reading is KOTSU in this context.)—2254. **滋** JI or *uruou*, "to be moist," "fertile," also *shigeru*, "to be rich or dense:" **滋養** JIYŌ, "nourishment."—2255. **濁** DAKU or *nigoru*, "to be turbid:" **清濁** SEIDAKU, "clear or turbid," "surds and sonants" (see "Colloq. Handbook," ¶ 28 *et seq.*).—2256. **濡** JU or *nureru*, "to be wet."—2257. **煩** HAN or *wazurawasu*, "to trouble" (as a feeling of "fiery" heat does an aching "head").—2258. **煎** SEN or *iru*, "to parch" or "toast" (toasting is putting "before the fire"): **煎餅** SEMBEI, a kind—or rather various kinds—of biscuit.—2259. **犯** HAN or *okasu*, "to transgress," "oppose," "invade."—2260. **獅** SHI, in **獅子** SHISHI, "a lion."—2261. **獵** RYŌ or *kari*, "the chase," "hunting."—2262. **珠** SHU or *tama*, "a bead:" **眞珠** SHINJU, "a pearl."—2263. **畜** CHIKU or *yashinau*, "to keep" or "rear" domestic animals. (This character comes from **玄** "black," and **田** "field," the reference being to loamy soil good for pasturage.) (Compare **畜生** CHIKUSHŌ, "a beast;" **家畜** KACHIKU, "a domestic animal."—2264. **砌** migiri, "time," "occasion."—2265. **稚** also written **穉** CHI or *wakai*, "young:" **幼稚園** YŌCHI-EN, "a kindergarten."—2266. **稼** KA or *kasegu*, "to labour." (The character shows sowing "grain" as the natural labour of a "household.")—

2267. **突** TOTSU or *tsuku*, “to rush against” (as a “dog” out of a “cave”): **玉突** *tama-tsuki* signifies “billiards.”—2268. **粒** RYŪ or *tsubu*, “a grain” of rice, etc. (from “rice” and “to stand,” because rice supports life).—2269. **級** KYŪ, “a series,” “grade,” “class.”—2270. **純** JUN, “pure;” hence also read *moppara*, “wholly,” “mostly.”—2271. **綴** SETSU or *tsuzuru*, “to compose” (as a book); originally the character meant “sewing,” “patching,” hence “connecting together.”—2272. **縛** BAKU or *shibaru*, “to bind,” “to tie securely.” **捕縛スル** HOBAKU *suru*, “to arrest.”—2273. **繩** JŌ or *nawa*, “a cord,” “a string.”—2274. **羨** SEN or *urayamu*, “to envy,” “to long to be like another.”—2275. **耐** TAI or *taeru*, “to endure,” “forbear.” Originally **而** meant “whiskers,” and the character hints at a punishment in ancient China which consisted in shaving off the offender’s whiskers.—2276. **聰** SŌ, “quick-witted,” “sharp:” **聰明** SŌMEI, “clever.”—2277. **職** SHOKU, “official duty,” “occupation.” (The character shows us one whose “ears” hear the “sound” of petitions, and who bears the “spear”).—2278. **肌** *hada*, “the surface of the body.”—2279. **肯** KEI or *gaenzuru*, “to acquiesce.”—2280. **肺** HAI, “the lungs.”—2281. **脈** MYAKU, “the pulse.” Compare **派** HA, “branching or ramifying as streams,” whereas **脈** is the streaming of the blood through the ramified veins and arteries: **山脈** SAMMYAKU, “a mountain chain.”—2282. **膏** KŌ, properly “grease,” hence “ointment:” **膏藥** KŌYAKU, “a plaster.”—2283. **膳** ZEN, “a dinner tray:” **御膳** read o ZEN also means “dinner tray;” read GOZEN, it means “boiled rice;” hence “food.” (The character represents “flesh” which is “good,” the Chinese being great flesh-eaters.)—2284. **艘** SŌ, the auxiliary numeral for ships and boats.—2285. **薨** GŌ, the “demise” of a prince or nobleman (from **死** “death,” and **夢** “dream” contracted,—life’s a dream and death its goal): **薨去** GŌKYO, “demise.”—2286. **衰** SUI or *otoroeru*, “to decline,” “deteriorate:” **盛衰** SEISUI, “prosperity and decay.” Observe how, in this character, the radical **衣** is divided into two parts—upper and lower—by the rest of the strokes. Nos. 636, 1599, and 1839 offer parallel instances.—2287. **裳** SHŌ or *mosuso*, “a lower garment” or “skirt:” **衣裳** ISHŌ, “garments.”—2288. **觸** SHOKU or *fururu*, “to touch” (the character is more properly “to push” or “run against,” as an animal with its horns).—2289. **訪** HŌ or *tazuneru*, “to enquire,” “to go and see.”—2290. **註** CHŪ, “a commentary,” “gloss:” **註釋** CHŪSHAKU and **註解** CHŪKAI are familiar compounds signifying “explanation.”—2291. **詔** SHŌ or *mikoto-nori*, “an Imperial speech,” “an edict” (from “words” and to “summon”).—2292. **該** GAI or *sono*, “that.”—2293. **詫** *waliru*, “to apologise,” “to acknowledge a fault.”—2294. **誅** CHŪSuru, “to chastise,” “to punish with death.”—2295. **誌** SHI or *shirusu*, “to write down,” “to record.”—2296. **誡** KAI or *imashime*, “an injunction,” “a warning.” It closely resembles (439) **戒**.—2297.

誨 KWAI or *oshieru*, "to admonish," "to instruct."—2298. **誤** GO or *ayamaru*, "to mistake."—2299. **諂** TEN or *hetsurau*, "to flatter," "to fawn." Comparing (1102) **陷**, we see that the idea of the inventor of this character was to represent flattery as a pitfall composed of words.—2300. **諾** DAKU, "assent."—2301. **諺** GEN or *kotowaza*, "a proverb."—2302-3. **誹謗** HIBŌ, "slander."—2304. **謬** BYŪ or *ayamari*, "an error:" **誤謬** GOBYŪ, ditto.—2305. **譏** KI or *soshiru*, "to slander."—2306. **讒** ZAN, "slander," "aspersion."—2307. **豚** TON or *buta*, "a pig,"—same meaning as (432) **豕** SHI, but made more explicit by the addition of "flesh." (The dictionaries place it under the Radical **豕**.)—2308. **責** SEKI or *semeru*, "to reprimand," "to persecute."—2309. **賄** WAI or *mainai*, "bribery;" also *makanai*, "management of a household," "board" (from "having riches").—2310. **賑** SHIN or *nigiwau*, "to be lively" or "crowded;" more properly "to bestow alms" ("shaking out treasures").—2311. **賭** TO or *kake*, "a wager."—2312. **購** KŌ or *aganau*, "to purchase."—2313. **赴** FU or *omomuku*, "to go to," "to repair" as **赴任** FUNIN, "to repair to a post to which one has been nominated."—2314. **軟** NAN or *yawaraka*, "soft" (originally it denoted muffled wheels).—2315. **輜** RYŌ, the auxiliary numeral for vehicles (appropriately formed from "a pair of wheels").—2316. **輪** RIN or *wa*, "a wheel."—2317. **輯** SHŪ or *atsumeru*, "to collect."—2318. **輸** SHU or *itasu* (in the sense of *okuru*, "to send"); also *makeru*, "to be beaten:" **輸出入** SHUSHUTSU-NYŪ, "exporting and importing." Some pronounce this character YU,—a case of **百性讀**.—2319. **轄** KATSU or *kusabi*, "a linch-pin" (which prevents "harm to the wheel"); more often metaph. "ruling," "regulating."—2320. **辱** JOKU or *hazukashimeru*, "to put to shame," "to insult;" also read *katajikenai*, "grateful"—as for favours undeserved. (The character is from **辰** "time," and **寸** "inch," because in ancient China the peasant who let the proper time for sowing pass by was executed on the border).—2321. **逆** GYAKU or *sakarau*, "to oppose," "go counter to."—2322. **逗** TŌ or *todomaru*, "to stop:" **逗留** TŌRYŪ, "a sojourn."—2323. **逐** CHIKU or *ou*, "to expel," "to push out:" **放逐** HŌCHIKU is "expulsion."—2324. **遲** CHI or *osoi*, "slow." (The non-radical part is the not very useful character for "rhinoceros," **犀** SAI, so that the adjective "slow" is appropriately represented by a "rhinoceros in motion." The rhinoceros, it will be noticed, was classed as a bovine beast.)—2325. **鄙** HI, "the country," "rustic;" hence *iyashii*, "despicable:" **都鄙** TOHI, "metropolitan and provincial."—2326. **鉢** HACHI, "a pot" or "bowl." One would have expected this character to be read HON, judging from the phonetic.—2327. **鉛** EN or *namari*, "lead."—2328. **銃** JŪ, "a musket," "a rifle" It is often compounded with No. 2261, and the notice **禁銃獵** JŪRYŌ *wo* KINZU, "Shooting Prohibited," is often to be seen in rural districts.—2329. **銳** EI or *surudo*, "sharp," (metaph.) "acute."—2330. **鎮** CHIN or *shizumeru*, "to keep in subjection," "to tranquillise."—2331. **閥** BATSU, used in the expression **門閥** MOMBATSU or *iegara*, "good family."

(Observe the "gate" of the family mansion.)—2332. **隔** KAKU or *hedataru*, "to interpose," "put between," or "separate:" **隔日** KAKUJITSU, "alternate days."—2333. **隙** GEKI or *sukima*, "a chink" or "gap." (This character, with "a little," "sun," "small," and the Radical for "mound" or "place," cleverly depicts a "chink" by showing the sun barely shining through it).—2334. **雅** GA, "esthetic," "elegant." The left part (No. 1782) is here phonetic, while the right is radical, a bird being the most elegant of all living creatures.—2335. **頰** HŌ, "the cheeks." (It originally also meant "the jaws," and the character accordingly shows us that part of the "face" which "presses" *i. e.* chews, the food.)—2336. **頰** TAI or *kuzureru*, "to fall to pieces," "to decline:" **衰頰** SUITAI, "decay," "ruin."—2337. **頻** HIN or *shikiri*, "incessant," "pressing:" **頻繁** HIMPAN, "bustling," "urgent."—2338. **飢** also written **饑** KI or *ueru*, "to starve." (The two phonetics may also be taken as indicating the signification, the first being "food" and "table," the second "how much food?" *i. e.* not much.)—2339. **飼** SHI or *kau*, "to nourish," "to keep:" **飼犬** kai-inu, "a pet dog."—2340. **餓** GA or *ueru*, "to be starved."—2341. **饑** KIN, "starvation:" **飢饑** KIKIN; "a famine."—2342. **馭** GYO-suru, "to drive" (having the "hand" on a "horse").—2343. **馴** JUN or *nareru*, "to be tame," "affectionate." (An ingenious friend quotes, apropos this character, the proverb "You may lead a horse to the water, but you can't make him drink.")—2344. **駐** CHŪ or *todomaru*, "to stop," (as in "mastering one's horse") "to sojourn:" **駐在所** CHŪZAI-SHO, "a residence."—2345. **駭** GAI or *odoroku*, "to be startled," "frightened."—2346. **驕** KYŌ or *ogoru*, "to be arrogant" or "haughty."—2347. **驗** KEN or *shirushi*, "testing," "proof." The familiar SHIKEN, "examination," is written **試驗**.—2348. **鱗** RIN or *uroko*, "a fish's scales:" **逆鱗** GEKIRIN, "the Imperial wrath." (The monarch is constantly likened to that noble beast, the dragon, whose scales are said to stand on end when it is angry.)—2349. **默** MOKU or *modasu*, "to keep silence" (like a "black dog").—2350. **齎** motarasu, "to bring" (observe the "treasures" that are brought in "even" hands).

2017 串	2009 乱	2001 盐	1992 忝	1982 寔	1972 国
2018 戲	2010 磨	2001 鹽	1993 礼	1983 兩	1973 困
2019 撲	2011 魔	2002 旧	1994 条	1984 仙	1974 仝
2020 撲	2012 胸	2003 沢	1995 宝	1985 台	1975 当
2020 朴	2012 胷	2004 馱	1996 関	1986 学	1976 灵
2021 臥	2013 繫	2005 尽	1997 献	1987 辺	1977 𪛗
2022 蠅	2014 洒	2006 昼	1998 解	1988 迂	1978 点
2023 蒼	2014 灑	2007 繼	1999 様	1989 竜	1979 弁
2024 團	2015 縱	2007 繼	2000 辞	1990 龜	1980 区
2025 噸	2016 遮	2008 断	2000 𪛗	1991 医	1981 声

2073 朽	2063 牽	2053 耶	2044 疆	2034 性	2026 磅
2074 律	2064 慷	2054 邪	2045 谿	2035 杞	2027 哩
2075 稠	2065 悲	2055 鐘	2045 溪	2036 賊	2028 籍
2076 沐	2066 絡	2056 仄	2046 威	2037 搏	2029 普
2077 袖	2067 繹	2057 賈	2047 畔	2038 躍	2030 蒲
2078 袂	2068 審	2058 童	2048 啼	2039 顙	2031 胡
2079 懲	2069 討	2059 採	2049 啻	2040 郭	2032 糊
2080 騎	2070 屯	2060 菜	2050 霜	2041 廓	2033 遵
2081 劣	2071 蟻	2061 孤	2051 愁	2042 矣	
2082 競	2072 隻	2062 棒	2052 蘇	2043 域	

2128 予	2121 祈	2112 帑	2103 賁	2093 紹	2083 牘
2129 仇	2122 禱	2113 翰	2104 誘	2094 介	2084 楷
2130 仍	2123 鳩	2114 顛	2105 禧	2095 匆	2085 濕
2131 企	2124 柏	2115 憚	2106 紺	2096 簡	2086 佃
2132 伐	2125 展	2116 鬱	2107 棺	2097 植	2087 鑄
2133 佇	2126 頂	2116 鬱	2108 禪	2098 殖	2088 蝦
2134 佞	2127 戴	2117 謹	2109 剛	2099 硯	2089 纂
2135 佩		2118 惶	2110 恒	2100 綽	2090 璧
2136 佯		2119 伸	2110 恆	2101 翌	2091 旗
2137 俊		2120 厭	2111 贈	2102 翼	2092 縮

2183 喋	2176 叱	2166 劑	2157 刊	2148 傑	2138 俘
2184 喧	2176 吊	2167 勺	2158 刑	2149 僧	2139 俟
2185 嗜	2177 吊	2168 匆	2159 制	2150 億	2140 俠
2186 噉	2178 吏	2169 匕	2160 刷	2151 儲	2141 俵
2187 噉	2179 含	2170 匹	2161 剖	2152 冀	2142 俸
2188 囚	2180 吝	2171 卸	2162 削	2153 准	2143 倦
2189 均	2180 悋	2172 厄	2163 剝	2154 凝	2144 做
2190 坑	2181 咏	2173 厥	2164 剝	2155 函	2145 債
2191 垣	2181 詠	2174 叔	2165 劍	2156 刈	2146 傭
2192 埋	2182 唄	2175 叛	2165 劒	2157 刊	2147 像

2240 操	2230 扣	2221 征	2211 帆	2201 妬	2193 塤
2241 昏	2231 拊	2222 忌	2212 帥	2202 娶	2194 堤
2242 曆	2232 捐	2223 恙	2213 幹	2203 婚	2194 隄
2243 朱	2233 掌	2224 悔	2214 幻	2204 完	2195 堵
2244 汁	2234 掘	2225 惟	2215 幼	2205 宥	2196 塔
2245 汗	2235 插	2226 愕	2216 床	2206 寓	2197 奔
2246 没	2236 控	2227 慕	2217 庵	2207 尉	2198 妓
2247 汲	2237 揭	2228 憲	2218 廷	2208 屈	2199 姉
2248 沼	2238 摺	2229 叔	2219 彩	2209 岬	2299 姊
2249 液	2239 撫	2229 叔	2220 影	2210 岳	2200 妹

2299 諂	2289 訪	2279 肯	2269 級	2260 獅	2250 淡
2300 諾	2290 註	2280 肺	2270 純	2261 獵	2251 淨
2301 諺	2291 詔	2281 脈	2271 綴	2262 珠	2252 溺
2302 誹	2292 該	2282 膏	2272 縛	2263 畜	2253 滑
2303 謗	2293 詫	2283 膳	2273 繩	2264 砌	2254 滋
2304 謬	2294 誅	2284 艘	2274 羨	2265 稚	2255 濁
2305 譏	2295 誌	2285 薨	2275 耐	2265 穉	2256 濡
2306 讒	2296 誠	2286 衰	2276 聰	2266 稼	2257 煩
2307 豚	2297 誨	2287 裳	2277 職	2267 突	2258 煎
2308 責	2298 誤	2288 觸	2278 肌	2268 粒	2259 犯

	²³⁴⁸ 鱗	²³³⁸ 饑	²³²⁹ 銳	²³¹⁹ 轄	²³⁰⁹ 賄
	²³⁴⁹ 默	²³³⁹ 飼	²³³⁰ 鎮	²³²⁰ 辱	²³¹⁰ 賑
	²³⁵⁰ 齎	²³⁴⁰ 餓	²³³¹ 閼	²³²¹ 逆	²³¹¹ 賭
		²³⁴¹ 饑	²³³² 隔	²³²² 逗	²³¹² 購
		²³⁴² 馭	²³³³ 隙	²³²³ 逐	²³¹³ 赴
		²³⁴³ 馴	²³³⁴ 雅	²³²⁴ 遲	²³¹⁴ 軟
		²³⁴⁴ 駐	²³³⁵ 頰	²³²⁵ 鄙	²³¹⁵ 輓
		²³⁴⁵ 駭	²³³⁶ 頰	²³²⁶ 鉢	²³¹⁶ 輪
		²³⁴⁶ 驕	²³³⁷ 頻	²³²⁷ 鉛	²³¹⁷ 輯
		²³⁴⁷ 驗	²³³⁸ 飢	²³²⁸ 銃	²³¹⁸ 輸

TWELFTH SECTION.

—
THE EPISTOLARY STYLE.

實用尺牘文例

TWELFTH SECTION.

THE EPISTOLARY STYLE.

The Japanese do not write letters and post-cards as they speak, nor yet exactly in the style of books and newspapers with which the greater portion of the present volume has been occupied. The Epistolary Style is known as **ソロ文** “*Sōrō BUN*,” from the constant use made in it of the substantive verb *sōrō*, “to be.” But this use of *sōrō* is not its only hallmark:—certain fixed idioms and phrases derived, like the use of *sōrō*, from a mixture of Mediæval Colloquial with the Chinese style, have become, as it were, fossilised, stereotyped, and are repeated over and over again. The result is that a Japanese letter might be compared to a man with stiff joints, capable of but few movements and those not entirely natural. Nevertheless, the Japanese contrive to express themselves in this style,—if not with the *abandon* which renders the best European letters such models of ease and grace, at any rate with perfect clearness and as speedily as our own most adept scribes.

They always employ the “cursive hand,” which is called **行書** *GYŌSHO* (lit. “going,” i. e. “current writing”) in its slightly abbreviated, **草書** *SŌSHO* (lit. “grass writing”) in its most abbreviated, form, the exact limit between the two being impossible to fix, as one runs into the other. Almost the only exception is furnished by a small percentage of extra-formal official documents, and by such circulars, etc., as are printed, not hand-written. Nos. 14–17 of this Section are examples. The letters here given in **行書** are supplied with a key in ordinary “square hand” (**楷書** *KAISHO*). The reason why the Japanese employ the cursive hand so extensively, is that it saves them time and trouble. Foreigners, it is true, have to take far more trouble and consequently to expend more time first to learn to read the cursive hand and next to write it, and even many Chinamen are in the same case. But the Japanese become acquainted with it in childhood, and dash it off more readily than they do the square. Comparison of texts will show that a certain general method of contraction runs through the system, and that many of the abbreviations flow naturally from the order in which the strokes of the original square forms are written.

The course which the foreign student may most advantageously pursue is to read through with his teacher all the post-cards, letters, and other documents here given,—read them through first in the square-character key of each, and compare each with the English translation. In this way the peculiar grammar and phrases of this style of composition will render themselves

intelligible, and soon familiar. Next he should peruse the "Notes on the Epistolary Style" to be found at the end of this Section. Lastly, if he has time and courage, and has come to recognise the advantage of being able—if not to write letters himself—at least to read those he receives, he should carefully compare the square form of each character in the key with the corresponding cursive form, noting how the latter is derived from the former by a process of contraction and abridgment, and getting his teacher to show him, in difficult cases, exactly what the successive steps of abridgment have been. Observe that the selection here given is very short; moreover all the specimens are in the same handwriting. The letters any one receives are in every sort of handwriting, many of them slipshod, others peculiarly difficult notwithstanding that to a Japanese connoisseur in penmanship they appear beautiful. It is an excellent practice to keep every letter that is written to one,—for whatever may be its defects, it will at least possess the incomparable merit of being a genuine document,—not something manufactured for the occasion, such as "Ready Letter-Writers" deal in. This store of letters might be supplied with square-character keys, and studied both for style and as lessons in deciphering, according to the plan just proposed. But the present writer does not venture to advise all students to push on so far. He opines that some having a quick eye and possessing a natural aptitude for this line of study may derive great profit—even pleasure—from it, but that in the case of not a few the hours so spent would be time wasted (to say nothing of the trial to patience), and that such will obtain a more satisfactory total result by confining their attention to the square character. The mere grammar of the Epistolary Style may, however, be profitably acquired even by those who dispense with a study of the cursive hand. The slight trouble involved will be repaid by the ability to read the numerous printed circulars, etc., above referred to, and to take in the drift of letters when read aloud. Another reason for learning it is that scraps of the Epistolary Style are frequently to be found embedded in popular literature, both old and new. In fact, popular literature—whether in novels or newspapers—long ago hit on the expedient of employing the "*Sōrō Bun*" as the literary representative of the Colloquial speech. This volume offers examples on page 158 (p. 163 of Romanised text) *et seq.*, where the answers of the prisoner and witnesses in the court-of justice are in this style, whereas the rest is in the ordinary Book Language. The Epistolary Style is also employed in the prose portions of the "*Nō no Uta*" 能の謡 or Lyric Dramas of the Classical Japanese stage, and in the "*Nō KYŪGEN*" 能狂言 or "Comediettas," which are acted as interludes to the same,—the two together forming one of the most attractive branches of the Japanese literature of Mediæval days.

In the translations of letters here given, practical convenience to students has alone been kept in view. This seemed to demand a peculiar jargon, partly literal, partly free, very different from anything ever employed in actual English letter-writing. Idiomatic English versions can easily be produced by the help of these ungainly ones.

(1)

拝啓陳者明後廿二午右
三時新橋着汽車にて歸
京之故此間左様承知
被下べく一寸迄通知と

早し

二月廿日 チヤングリン

(2)

拝啓自今小生宛一切ノ郵便物ハ
豆州熱海樋口ホテルへ迄郵送
被下度此般迄依頼申上座也

明治廿二年二月三日 チヤングリン

東京郵便電信局
中

(3)

残照をけしむる
 山に雲の由來重なる
 相て神にちる所を那
 茶への相別る下段に
 付て部：雲のなる
 所に能くしる雲の上
 には雲を放つてくち
 ぬる中をみる

明はさるる有する

チアブー

高き雲をくぬ

(4)

相敬品日涉依賴

致之翻譯之義

早惠生校心此意附

致其深謝此之不一

敬啟者此之擇其

十二日

古田昌治郎

千代二殿

京都府域の役事等作
 然者主友ノ名國通
 以て来ニ十九日(土曜日)
 冬銀凡一週間宿泊致
 度なる階上の好ま室
 二間並用意・此際不交
 在中 介る

十月十日 千代バツ

高田主屋おん
 中

(6)

益市清適奉賀以来二十九日以
 法友一同伴在来官被事不難難有
 事存此然之處在都屋一儀目下滿館
 之冲も在約束も改無なる誠に忍痛
 至に在得共出来次第電報を以中上へ
 交は何卒在経強被事の様在去之
 取息在在返事に可し

十月十二日

(7)

前略在免然者昨日半迄區
 二十騎町三番地へ移轉
 いたし之間一寸在報中上在

早し

明治廿二年四月六日

佃

耕平

寺書面拜見仕所一昨
 未明の暴風雨に付寺内
 自定法衣等不難有
 此中主就之は昭一寸
 書面に主頼中主面
 破損之箇所あり
 修復方迄計置不交
 之に法衣等先年、

九月十日 大塚保

長谷川監治郎殿

(9)

相呈陳老法調製のストロ
 ベー・ジャム・ターヌ・パン・ジャム
 半ターヌ・オ・パン・ジャム・ード
 一ターヌ・五感を記滞在処へ
 送送付なまな依頼中
 主代價・儀・法中誠望
 主送郵便為知を以て送
 主方任を幸へ

伊豫道後温泉

花屋にて

明治廿五年十月

チヤ・ツ・シ

鹽田吉三郎殿

(10)

昨自漢東來下直星
折腰受玉主道感付
予之漢書求一書一部
書未投下少書亦未
存奈何之書主之付陳
謝之何在不敬一君之
法禮已外之玉主之

明
淳熙二年
正月五日
星野安城

王肥鑄太郎殿
傳更

(12)

漢書卷之六十五
 卷之六十五
 卷之六十五
 卷之六十五
 卷之六十五
 卷之六十五
 卷之六十五
 卷之六十五
 卷之六十五

十月十六日 井深清

城華堂印樣

武田大之

(14)

拜啓來ル二十八日(土曜日)午後三時ヨリ
東京帝國大學植物園ニ於テ園遊會相
催候間御繰合御來會被下度此段御案
内申上候敬具

明治三十一年五月廿三日

菊池大麓

バレル、ホール、チエムバーレン殿

(15)

來ル十日(土曜日)午前十時ヨリ例年ノ
通大森八景園ニ於テ本學院運動會相
催候間御來觀被下度特別觀覽券進呈
此段及御案内候也

但當日雨天ナレバ翌十一日ニ順延

明治三十一年十月四日

東京學院運動會長 栗原新六

(16)

來ル二十五日(第四火曜日)本會々館ニ於テ
午後六時半ヨリ例會相開キ演述終テ後議
員會有之候ニ付御貴臨相成度尙ホ親戚朋
友ノ方々御誘引ノ程希望致候也
當日演說左ノ通

支那福建省旅行談

理學士 井上禧之助君

京橋區西紺屋町十九番地

東京地學協會

明治三十一年十月廿三日

(17)

松平秀臣儀永々病氣ノ處養生不相叶本日午後三時四十五分死去致候ニ付來ル廿八日午後二時王子自宅出棺淺草區松葉町海禪寺ニ於テ佛葬相營候此段及御通知候敬具

明治三十一年八月廿四日

親戚 男 小田松 村平 秀 剛輔雄
澤 邦

岡本恒太郎殿

追而生花造花放鳥御贈與ノ儀ハ御斷申上候

(18)

別帝旅行免狀及送付とる
領收證は差出た事交と也

明治三十一年三月廿六日

東京帝國大學



ト、エツチ、チエム、パー、レニ殿

(19)

以書翰致啓上候陳者我
 皇帝陛下來ル六日貴族院
 二於テ帝國議會開院式被
 爲行候二付閣下并二貴館
 員同日午前十時大禮服着
 用隨意御參院相成度此段
 得貴意候敬具

明治二十五年五月四日

外務大臣子爵榎本武揚

大不列顛特命全權公使

ヒュー・フレザル閣下

時下寒氣嚴敷相成候處益御健勝大慶
 此事に御座候
 追々春暖相催候處御全家御清福の事
 と奉存候次に小生方一同無事消光罷
 在候間乍憚御安心被下度候
 日々鬱陶敷天氣に御座候處如何御暮
 被遊候や
 追々秋冷相催候處愈御多祥珍重の至
 りに奉存候
 拜啓益御清康欣賀之至りに存候陳者
 、
 謹啓陳者、
 御手紙落手仕候
 貴簡拜誦
 芳翰拜讀
 御書面拜見
 新年の御慶愛度申納候陳者、
 御禮旁
 右用事迄
 御返事旁
 不取敢御禮迄如斯に御座候
 早々頓首
 恐惶謹言
 再伸 二白 二伸 追啓 追て 再白
 二伸時候切角御厭ひ可被遊候
 二白時節柄御加養專一に奉祈候
 二錢郵券十枚封入いたし候間御領收
 被下べく候

(24 c)

封

十一月十六日

本郷區森川町一番地
井深清

(24 b)

芝公園地内第十六號

堀蓮太郎様

書留 親展

(24 a)

芝居三田小山町七十五番地
鳩山質直様方

柏木謹一様

(24 g)

麻布區市兵衛町二丁目五十四番地

福澤花子様

平信

(24 f)

相州大磯

伯爵細川武夫閣下

親展

(24 e)

伊豫道後温泉
花屋ニテ

七月十五日

ナヤンブレン

(24 d)

東京小石川區指ヶ谷町八番地

豊田吉三郎殿

(24 i)

	東京築地六十六番 ニ ロバートソン夫人 行
<i>Mrs. Robertson,</i> 66, Tsukiji, Tōkyō.	

(24 h)

	上州前橋 スミス様 東京芝公園 慶應義塾 ニ ブラウ ン
<i>John Smith, Esq.</i> Maebashi, Jōshū.	

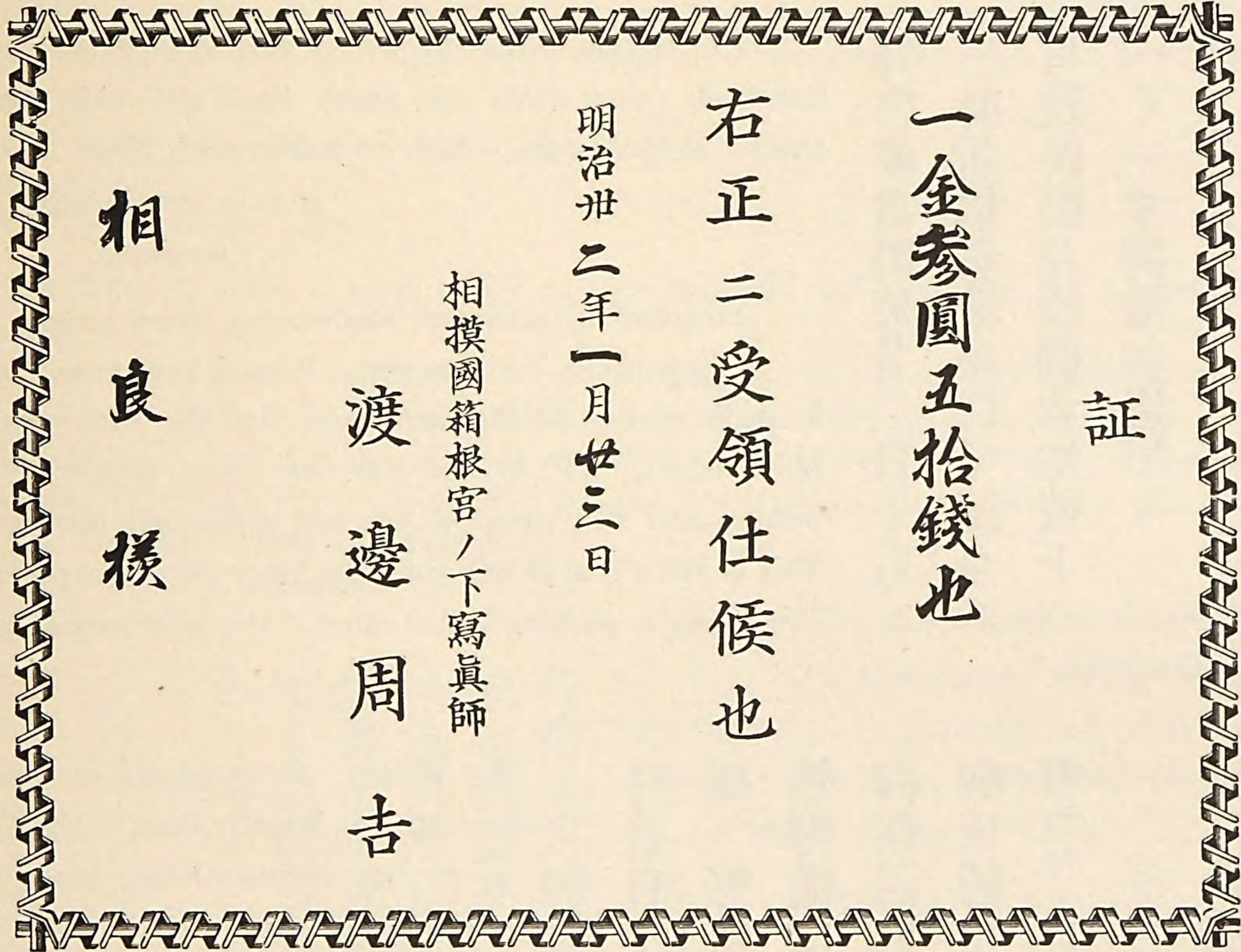
(25)

	一書簡 記 一通 右正ニ受取申候也 明治卅一年六月一日 麹町區五番町一番地 英國公使館 一番館 チャンブレン殿
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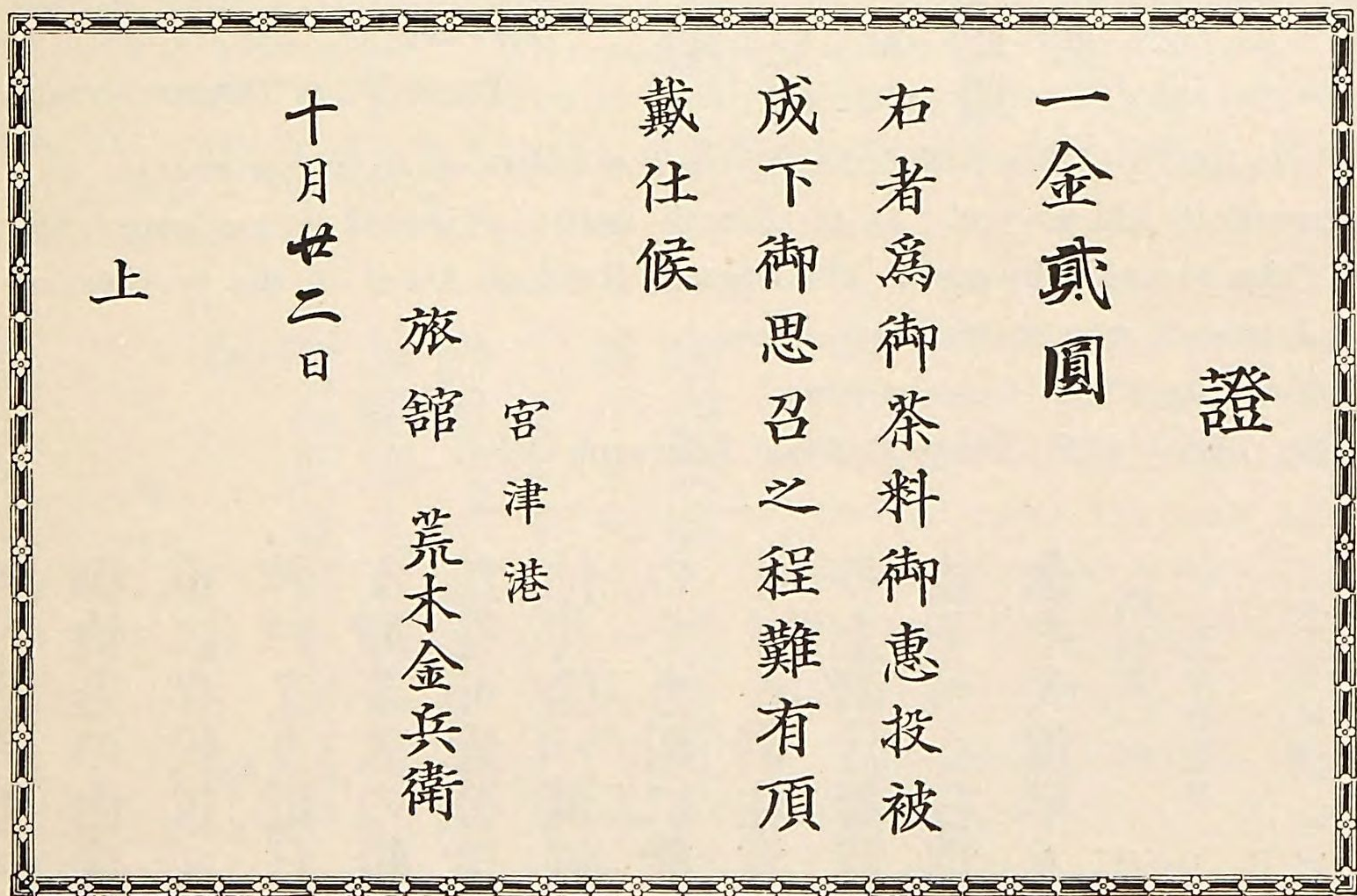
(24 j)

	東京丸ノ内 高田商會 御中
<i>Messrs. Takata, & Co.</i> Tōkyō.	

(26)



(27)



KEY TO THE SPECIMEN LETTERS.

三月廿日
チャンブレン
拜啓陳者明後廿二日午后
三時新橋着瀛車にて歸京
可致候間左様御承知被下
べく一寸御通知迄早々

(1.) HAIKEI. *Nobureba*, MYŌGO NI-JŪ-NI NICHI GOGO SAN-JI SHIMBASHI CHAKU KISHA nite KIKYŌ itashi sōrō aida, SAYŌ GO SHŌCHI kudasaru-beku ; chotto GO TSŪCHI made. SŌSŌ.

SAN-GWATSU hatsuka.

Chamburen.

(Post-card to a servant, announcing return home.)

I respectfully address you. What I have to say is that I shall return to the metropolis by the train reaching Shimbashi at 3 P. M. on the day after to-morrow, 22nd instant, and that therefore you will please take note thereof. This is just a line to tell you.—In haste [i. e. excuse haste].

—20th March.—Chamberlain. (This being a post-card, the name of the addressee is written only on the face.)

東京郵便電信局
御中
明治卅二年二月三日
チャンブレン
拜啓自今小生宛一
切ノ郵便物ハ豆州
熱海樋口ホテルへ
御郵送被下度此段
御依頼申上候也

(2.) HAIKEI. JIKON SHŌSEI ate ISSAI no YŪBIN-BUTSU wa, ZUSHŪ Atami Higuchi Hosteru ye GO YŪSŌ kudasare-taku ; kono DAN GO IRAI mōshi-age sōrō nari.

MELJI SAN-JŪ-NI NEN NI-GWATSU mikka.

Chamburen.

(Address.)

TŌKYŌ YŪBIN DENSHIN-KYOKU on JŪ.

(Note to the Post-Office authorities, saying how letters are to be forwarded.)

I respectfully address you. As to all mail matter addressed to me henceforth, I hope you will deign to send it by post to the Higuchi Hotel at Atami in the province of Izu. I have the honour to request this thing of you.

3rd February, 1899.—Chamberlain.

To the Officials of the Tōkyō Post and Telegraph Office.

齊藤吉之助殿
明治卅一年
九月十五日
チャンブレン
残暑はげしく
候とよろ追々
御快方の由珍
重に存候扱て
神戸より近日
支那茶入の箱
到着可致筈に
付其節ハ濕氣
のなき所に能
く御注意
の上御仕舞置
被下べく右爲
念申入候早々

(3.) ZANSHO *hageshiku sōrō tokoro, oi-oi GO KWAIHŌ no yoshi CHINCHŌ ni ZONji sōrō. Sate Kōbe yori KINJITSU SHINA-CHA-ire no hako TŌCHAKU itasu-beki hazu ni tsuki,—sono SETSU wa, shimeri-ke no naki tokoro ni yoku-yoku GO CHŪI no ue on shimai-oki kudasaru-beku ; migi NEN no tame mōshi-ire sōrō.—SŌSŌ.*

MELJI SAN-JŪ-ICHI NEN KU-GWATSU JŪ-GO NICHI.

Chamburen.

SAITŌ KICHINOSUKE *Dono.*

(Letter to a servant congratulating him on recovery, and directing him how to dispose of a box of tea.)

I think it rare bliss to learn the news of your gradual recovery, despite the fierceness of the remaining heat. Well then, as a box containing China tea should arrive at the house in a few days from Kōbe,—when that time comes, you will please stow it away, after having paid particular attention to selecting a place not damp. I make this injunction for form's sake.—In haste.

15th September, 1898.—Chamberlain.

To Mr. Saitō Kichinosuke.

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十二
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(4.) HAIKEI. KWAJITSU GO IRAI *itashi sōrō HON-YAKU-BUN no GI, SASSOKU GO KŌSEI GO SŌFU kudasare, SHINSHA shi tatematsuri sōrō. Mazu wa, tori-aezu on REI made.—HAIGU.*

JŪ-NI-GWATSU FUTSUKA.

Ōta YŪJIRŌ.

Chamburin Dono.

(A note of thanks.)

I respectfully address you. With regard to the translation in which I requested your assistance the other day, I beg to thank you profoundly for having so speedily sent me the corrected manuscript. Just this line in a hurry to express my gratitude.—Respectfully presented.

2nd December.—Ōta Yūjirō.

To Mr. Chamberlain.

富
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十
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(5.) Iyo-iyō GO HANSEI no DAN, *Gashi tatematsuri sōrō. Shikaraba, SHŌSEI YŪJIN ICHI-MEI DŌDŌ nite, kitaru JŪ-KU NICHI(Doyō-bi) SANKWAN, oyoso IS-SHŪ-KAN SHUKUHAKU itashi-taku sōrō aida, KAIJŌ no yoki heya futa-ma GO YŌI oki kudasare-taku ; migi mōshi-ire sōrō.—SŌSŌ.*

JŪ-ICHI-GWATSU JŪ-ICHI NICHI.

Chamburen.

FUJI-ya *Hoteru on JŪ.*

(Note ordering rooms at a hotel.)

I have the honour to congratulate you on the fact of your ever-increasing prosperity. This being so, I wish to go to your house on Saturday next, the 19th instant, bringing a friend with me. We desire to stop about one week, for which reason I hope you will deign to prepare two good upstairs rooms. I apprise you of the above.—In haste.

11th November.—Chamberlain.

To those having the management of the Fuji-ya Hotel.

右御返事迄早々
十一月十二日
益御清適奉賀候来る十九日
頃御友人同伴御來宮被成下
候趣難有奉存候然る處御部
屋之儀目下満館にて迎も御
約束も致兼候間誠に恐縮之
至に候得共出來次第電報を
以て申上べく夫迄何卒御猶
豫被下候様願上候先へ取急

(Post-card in answer to the above.)

We have the honour to congratulate you on your ever-increasing good health. We have the honour to feel grateful for the purport [of your letter, stating] that you will deign to come to Miyanoshita in company with a friend about the 19th instant. Nevertheless, with regard to the rooms, the house being now full, it is quite impossible for us to promise you any, and therefore, though with the utmost regret [at our present inability to meet your wishes], we will inform you by telegraph as soon as rooms are available, till which time we beg you please to delay. The above is just a hurried reply.—In haste.

12th November.

明治卅一年
四月八日
佃耕平
御報申上候
早々
前略御免然者昨
日牛込區二十騎
町三番地へ移轉
いたし候間一寸

(6.) *Masu-masu GO SEITEKI Gashi tatematsuri sōrō. Kitaru JŪ-KU NICHİ goro, GO YŪJIN DŌHAN GO RAI-KYŪ nashi-kudasare sōrō omomuki, arigataku ZONji tatematsuri sōrō. Shikaru tokoro, o heya no GI, MOKKA MANKWAN nite, tote mo on YAKUSOKU mo itashi-kane sōrō aida, makoto ni KYŌSHUKU no itari ni sōraedomo, deki-SHIDAI DEMPŌ wo motte mōshi-agu-beku; sore made nani to zo GO YŪYO nasare sōrō YŌ negai-age sōrō. Mazu wa, tori-isogi migi GO HENJI made.—SŌSŌ.*

JŪ-ICHI GWATSU JŪ-NI NICHİ.

(7.) *ZENRYAKU GO MEN. Shikaraba, SAKU-JITSU Ushigome KU NIJIKI-machi SAM-BANCHI ye ITEN itashi sōrō aida, chotto on shirase mōshi-age sōrō.—SŌSŌ.*

MEIJI SAN-JŪ-ICHI NEN

SHI-GWATSU yōka.

Tsukuda KŌHEI.

(A post-card notifying change of address.)

Excuse the omission of preliminary compliments. This being so, I removed yesterday to No. 3, Nijiki Street, in the district of Ushigome, for which reason I have the honour to send a line to inform you of the fact.

8th April, 1898.—Tsukuda Kōhei.

長谷川繁次郎殿

大塚 保

御書面拜見仕候一昨日
未明の暴風雨に付早速
自宅へ御見舞被下難有
御禮申上候就ては昨朝
一寸書面にて御頼申上
候通り破損之箇處よろ
しく修復方御取斗置被
下度先ハ御返事迄早々
九月十一日

(8.) GO SHOMEN HAIKEN *tsukamatsuri sōrō*. ISSAKU-JITSU MIMEI *no BŌFŪ-U ni tsuki, SASSOKU JITAKU ye on mimai-kudasare, ari-ga-taku on REI mōshi-age sōrō*. Tsuite wa, SAKUCHŌ *chotto SHOMEN nite on tanomi mōshi-age sōrō tōri, HASON no KASHO yoroshiku SHUFUKU-kata on tori-hakarai oki-kudasare-taku; mazu wa GO HENJI made.*—SŌSŌ.

KU-GWATSU JŪ-ICHI NICHI.

Ōtsuka Tamotsu.

Hasegawa Shigejirō Dono.

(Letter to a dependent, thanking for a visit on the occasion of a typhoon, and requesting him to see to the reparation of the damage done. It must be understood that the writer is away from his own house, staying somewhere in the country, while the dependent inhabits a suburb of Tōkyō.)

I have had the honour to peruse your letter. I beg to tender you my thanks for so promptly going round to my house on the occasion of the typhoon, which took place early in the morning of the day before yesterday. With reference to this, as I requested you by my note of yesterday morning, I hope you will be so good as to arrange about repairs to the damaged places. This just in answer to your letter.—In haste.

11th September.—Ōtsuka Tamotsu.

To Mr. Hasegawa Shigejirō.

豊田吉三郎殿

チャンブレン

花屋ニテ

伊豫道後温泉

七月十五日

明治卅一年

候早々

拜啓陳者御調製のス
トロベリージャム一
ダース、プラムジャ
ム半ダース、オレン
ジマムレードーダー
ス至急左記滞在地へ
御送付相成度御依頼
申上候代價之儀ハ御
申越次第早速郵便爲
替を以て御送金可仕

(9.) HAITEI. *Nobureba*, GO CHŌSEI *no sutoroberi jamu* ICHI *dāsu*, *puramu jamu* HAN *dāsu*, *orenji mamurēdo* ICHI *dāsu* SHIKYŪ SAKI TAIZAI-CHI *ye* GO SŌFU *ai-nari-taku*, GO IRAI *mōshi-age sōrō*. DAIKA *no GI wa*, *on mōshi-koshi* SHIDAI, SASSOKU YŪBIN-*kawase wo motte* GO SŌKIN *tsukamatsuru-beku sōrō*.—SŌSŌ.

MEIJI SAN-JŪ-ICHI NEN SHICHI-GWATSU JŪ-GO NICHI.

Iyo DŌGO ONSEN *Hana-ya nite*.

Chamburen.

Toyoda KICHISABURŌ *Dono*.

(An order for groceries.)

I respectfully address you. What I have to say is that I should like you to send to me immediately, to the undermentioned stopping-place, one dozen pots strawberry jam, half a dozen plum jam, and one dozen orange marmalade of your manufacture, for which I request you. With regard to payment, I will send the money by a post-office order, as soon as you let me know the amount.

15th July, 1898.—At the Hana-ya Inn, Baths of Dōgo, in the province of Iyo.—Chamberlain.

To Mr. Toyoda Kichisaburō.

昨日ハ御光來被下候處
折惡敷不在遺憾此事ニ
候御著述之書一部御惠
投被下千萬忝奉存候何
レ參堂可仕陳謝候得共
不取敢一應之御禮迄如
此ニ候早々頓首
明治卅二年二月五日
土肥鑄太郎殿
侍史
星野安成

(10.) SAKUJITSU *wa* GO KŌRAI *kudasare sōrō tokoro*, *ori-ashiku* FUZAI, IKAN *kono koto ni sōrō*. GO CHOJUTSU *no SHO* ICHI-BU GO KEITŌ *kudasare*, SEMBAN *katajikenaku* ZONJi-tatematsu-ri *sōrō*. Izure SANDŌ, CHINSHA *tsukamatsuru-beku sōraedomo*, *tori-aezu* ICHI-Ō *no on* REI *made kaku no gotoku ni sōrō*.—SŌSŌ, TONSHU.

MEIJI SAN-JŪ-NI NEN NI-GWATSU *itsuka*.

Hoshino Yasunari.

Doi TŌTARŌ *Dono*, JISHI.

(Note of thanks to an author for a copy of his book.)

It is a matter of regret to me to have been unfortunately not at home yesterday, when you condescended to call. For the copy of the book composed by you, with which you have kindly favoured me, I feel grateful to you a thousand myriad times. I shall in any case call on you to offer my thanks; but the immediate and general expression thereof is as here stated.—In haste.—I bow my head to the ground.

5th February, 1899.—Hoshino Yasunari.

To Doi Tōtarō, Esq.[’s Secretary.]

拜啓益々御清榮之段奉
大賀候陳ば御珍藏之蝦
夷風俗彙纂二十卷永々
拜借仕難有奉多謝候
今般御返璧申上候間御
受納奉願候先々右御禮
まで如此に御座候敬具
十一月廿七日
土屋 忠 愛
袖岡旗之進様
御侍史

(11.) HAIKEI. *Masu-masu GO SEI-EI no DAN, TAIGA shi tatematsuri sōrō. Nobureba, GO CHINZŌ no "Ezo FŪZOKU ISAN" NI-JIK-KWAN naga-naga HAISHAKU tsukamatsuri, ari-gataku TASHA shi tatematsuri sōrō. KOMPAN GO HEMPEKI mōshi-age sōrō aida, GO JUNŌ negai-tatematsuri sōrō. Mazu wa migi on REI made kaku no gotoku ni GOZA sōrō.*—KEIGU.

JŪ-ICHI GWATSU NI-JŪ-SHICHI NICHI.

Tsuchiya Tadachika.

Sodeoka Hatanoshin Sama Go JISHI.

(Note accompanying the return of a book.)

I have the honour to express my best congratulations on the ever-increasing robustness of your health. What I have to say is to express my most grateful thanks for the book in twenty volumes belonging to you, and entitled "A Cyclopædia of the Customs of the Ainos," which I borrowed long ago. While now having the honour to return it, I beg you to receive it [safely].—Well, the above is how I express my thanks.—Respectfully presented.

27th November.—Tsuchiya Tadachika.

To Sodeoka Hatanoshin, Esq.[’s Secretary.]

謹啓追々寒氣相募候處益御
清適奉賀候陳ハ小生愈來ル
十八日發足九州地方へ漫遊
いたし候に付てハ豫ねて在
覽島にハ御知己多き由承知
仕居候間甚た乍恐縮何卒小
生の爲め御紹介被下候はゞ
幸甚不過之候先ハ願用迄申
進候勿々不備
十一月十六日
井 深 清
堀蓮太郎様

(12.) KINKI. *Oi-oi KANKI ai-tsunori sōrō tokoro, masu-masu GO SEITEKI GASHI tatematsuri sōrō. Nobureba, SHŌSEI iyo-iyo kitaru JŪ-HACHI NICHI HOSSOKU, KYŪSHŪ CHIHŌ ye MAN-YŪ itashi sōrō ni tsuite wa, kanete ZAI-Kagoshima ni wa GO CHIKI ōki yoshi SHŌCHI tsukamatsuri-ori sōrō aida,—hanahada KYŌSHUKU nagara, nani to zo SHŌSEI no tame GO SHŌKAI kudasare sōrawaba, KŌJIN kore ni sugizu sōrō. Mazu wa, GAN-YŌ made mōshi-shinji sōrō.*—SŌSŌ FUBI.

JŪ-ICHI GWATSU JŪ-ROKU NICHI.

Ibuka Kiyoshi.

Hori RENTARŌ Sama.

(A request for letters of introduction.)

I respectfully address you. I have the honour to express my congratulations on the constant increase in your good health, despite the gradual advance of the cold weather. What I have to say is that I am starting on the 18th instant to make a tour in the Kyūshū district.

On this occasion, as I know from of old that you have many friends residing at Kagoshima, I beg, though with the greatest diffidence, that you will condescend to give me some introductions, as nothing could cause me more joy than such a favour. Just this request is all I will here address to you.—[Excuse this] hasty and incomplete [epistle].

16th November.—Ibuka Kiyoshi.

To Hori Rentarō, Esq.

武田大兄
硯北
明治卅一年八月六日
植田幾之助
紹介旁御依頼申上候草々不一
上學問上高見を御聞かせ被下度
け候若し御差支無之は御面會の
り貴君に御紹介致候様依頼を受
居候ものにて國語の研究に志あ
參の安藤一孝氏へ永年別懇に致
愈御健勝の段奉賀候陳者此狀持
以書簡申上候時下暑氣烈敷候處

(13.) SHOKAN *wo motte mōshi-age sōrō.*
JIKI SHOKI *hageshiku sōrō tokoro, iyo-iyō GO*
KENSHŌ *no DAN, GASHI tatematsuri sōrō.*
Nobureba, *kono JŌ JISAN no ANDŌ Kazutaka*
SHI *wa, naga-NEN BEKKON ni itashi-ori sōrō*
mono nite, KOKUGO no KENKYŪ ni kokorozashi
ari, KIKUN ni GO SHŌKAI itashi sōrō YŌ IRAI
wo uke sōrō. Moshi on sashi-tsukae kore naku-
ba, GO MENKWAI no ue GAKUMON-JŌ KŌKEN wo
on kikase kudasare-taku; SHŌKAI kata-gata, GO
IRAI mōshi-age sōrō.—SŌSŌ, FUITSU.

MEIJI SAN-JŪ-ICHI NEN HACHI-GWATSU *muika.*

Ueda Ikunosuke.

Takeda TAIKEI,—KEN-HOKU.

(A letter of introduction.)

I have the honour to address you by letter. What I have to say is that Mr. Andō Kazutaka, the bearer of this letter, who has been for many years an intimate friend of mine, is an ardent investigator of our mother tongue, and that I have received from him a request for an introduction to your Worship. If it be not inconvenient to you, I wish you would admit him to an interview, and favour him with your views on matters of erudition. While introducing him, I at the same time beg to make this request.—Excuse this hasty and disjointed epistle.

6th August, 1898.—Ueda Ikunosuke.

To Mr. Takeda (and see Notes, p. 445.).

(14.) HAIKEI. *Kitaru NI-JU-HACHI NICHI (Doyō-bi), GOGO SAN-JI yori, TŌKYŌ TEIKOKU DAIGAKU*
SHOKUBUTSU-EN ni oite EN-YŪ-KWAI ai-moyōshi sōrō aida, on kuri-awase GO RAIKWAI kudasare-
taku; kono DAN GO ANNAI mōshi-age sōrō.—KEIGU.

MEIJI SANJŪ-ICHI NEN GO-GWATSU NI-JŪ-SAN NICHI.

KIKUCHI DAIROKU.

Bashiru Hōru Chiemubāren Dono.

(Invitation to a garden party.)

I respectfully address you. As I am getting up a garden party in the Botanical Gardens of the Imperial University of Tōkyō on Saturday next, the 28th instant, commencing at 3 P. M., I hope you will deign so to adjust your other engagements as to come to it. This it is to which I beg to invite you.—Respectfully presented.

23rd May, 1898.—Kikuchi Dairoku.

To Basil Hall Chamberlain, Esq.

(15.) *Kitaru tōka* (Doyō-bi), GOZEN-JŪ-JI yori, REINEN no tōri, Omori HAK-KEI-EN ni oite, HON GAKUIN UNDŌ-KWAI ai-moyōshi sōrō aida, GO RAIKWAN kudasare-taku; TOKUBETSU KWANRAN-KEN SHINTEI. Kono DAN GO ANNAI ni oyobi sōrō nari.

Tadashi TŌJITSU UTEN nareba, YOKU JŪ-ICHI NICHI ni JUN-EN.

MEIJI SAN-JŪ-ICHI NEN JŪ-GWATSU yokka.

TŌKYŌ GAKUIN UNDŌKWAI-CHŌ,

Kuribara SHINROKU.

(Invitation to an athletic sports meeting.)

As, according to yearly custom, an Athletic Sports Meeting of this College will be held in the Garden of the Eight Views at Ōmori, on Saturday next, the 10th instant, beginning at 10 A. M., I hope you will condescend to come and see them, for which purpose I beg to send you a special spectator's ticket. This it is to which I beg to send you an invitation.

Nota Bene. Should it be rainy weather on the day mentioned, the Meeting will be postponed till the following day, viz. the 11th.

4th October, 1898.—Kuribara Shinroku, President of the Athletic Association of the Tōkyō College.

(16.) *Kitaru* NI-JŪ-GO NICHI (DAI-SHI KWAYŌ-bi) HONKWAI KWAIKWAN ni oite, GOGO ROKU-JI HAN yori REIKWAI ai-hiraki, ENJUTSU owatte nochī GIIN-KWAI kore ari sōrō ni tsuki, GO FUNRIN ai-nari-taku; nao SHINSEKI HŌYŪ no kata-gata GO YŪ-IN no hodo KIBŌ itashi sōrō nari.

TŌJITSU ENZETSU SA no tōri:—

SHINA FUKKEN-SHŌ RYOKŌ DAN.

RIGAKUSHI Inoue Kinoshuke KUN.

MEIJI SAN-JŪ-ICHI NEN JŪ-GWATSU NI-JŪ-SAN NICHI.

KYŌbashi KU, Nishi KON-ya-CHŌ JŪ-KU BANCHI.

TŌKYŌ CHIGAKU KYŌKWAI.

(Specimen of the post-card circulated by the Geographical Society of Tōkyō, to notify members of meetings.)

An ordinary meeting of the Society will be held in the Society's hall on the 25th in-

stant (the fourth Tuesday of the month), at half-past six P.M.; and on the conclusion of the lecture, there will be a committee meeting which you are invited to attend.* You are requested to bring also your relations and friends with you.

The lecture on the day in question will be as follows:—"An Account of a Journey in the Province of Fuhkien in China," by Mr. Inoue Kinosuke, Bachelor of Science.

23rd October, 1898.

No. 19, Western Kon-ya Street, District of Kyōbashi.

Geographical Society of Tōkyō.

(17.) *Matsudaira Hideomi* GI, *naga-naga* BYŌKI *no tokoro*, YŌJŌ *ai-kanawazu*, HONJITSU GO-GO SAN-JI SHI-JŪ-GO FUN SHIKYO *itashi sōrō ni tsuki, kitaru* NI-JŪ-HACHI NICH GOGO NIJI ŌJI JITAKU SHUKKWAN, *Asakusa* KU *Matsuba-CHŌ* KAIZENJI *ni oite* BUSSŌ *ai-itonami sōrō*. *Kono* DAN GO TSŪCHI *ni oyobi sōrō*.—KEIGU.

MEIJI SAN-JŪ-ICHI NEN HACHI-GWATSU NI-JŪ-yokka.

DAN :—*Matsudaira Hideo*.

SHINSEKI :—*Tamura Kunisuke*.

Ozawa Gō.

Okamoto Tsunetarō Dono.

Otte.--*Ike-bana tsukuri-bana hanashi-dori* GO SŌYO *no GI wa, on kotowari mōshi-age sōrō*.

(Announcement of a death.)

With regard to Matsudaira Hideomi, who had long been ill, all care was unavailing, and he died to-day at 3.45 P.M. Owing to this, the coffin will leave his private residence at 2 P.M. on the 28th instant, and the funeral according to Buddhist rites will be performed at the temple of Kaizenji, in Matsuba Street in the District of Asakusa. I beg to inform you of this fact.—Respectfully presented.

24th August, 1898.

[The deceased's] son, Matsudaira Hideo.

[The deceased's] relatives, Tamura Kunisuke and Ozawa Gō.

To Okamoto Tsunetarō, Esq.

P. S.—It is requested that no flowers, whether natural or artificial, and no caged birds to be liberated be sent.

* The manner of expression is imperfect in the original. What is really meant is that ordinary members are invited to the lecture, and committee-men both to the lecture and to the subsequent committee meeting. The "relations and friends" are of course invited to the lecture only.

ビー、エッ
チ、チェム
バーレン
殿

東京帝國大學

明治三十一年三月廿八日

別紙旅行免狀及御送付
候間領收證御差出相成
度候也

(18.) BESSHI RYOKŌ MENJŌ GO SŌFU *ni oyobi sōrō aida*,
RYŌSHŪ-SHŌ *on sashi-dashi ai-nari-taku sōrō nari.*

MEIJI SAN-JŪ-ICHI NEN SAN-GWATSU NI-JŪ-HACHI NICHI.

TŌKYŌ TEIKOKU DAIGAKU [& ditto on seal].

Bz. Etchi. Chiemubāren Dono.

(Official note forwarding a passport.)

We beg to forward to you a passport enclosed, and to
request that you will send us a receipt.

28th March, 1898.

Imperial University of Tōkyō.

To B. H. Chamberlain, Esq.

(19.) SHOKAN *wo motte* KEIJŌ *itashi sōrō. Nobureba, waga* KŌTEI HEIKA *kitaru muika*
KIZOKU-IN *ni oite* TEIKOKU GIKWAI KAI-IN-SHIKI *okonawaserare sōrō ni tsuki, KAKKA narabi*
ni KI KWAN-IN DŌJITSU GOZEN JŪ-JI TAI-REIFUKU CHAKUYŌ ZUI-I GO SAN-IN *ai-nari-taku; kono*
DAN KI-I *wo e sōrō.*—KEIGU.

MEIJI NI-JŪ-GO NEN GO-GWATSU *yokka*, GWAIMU DAIJIN SHISHAKU *Enomoto Takeaki.*

DAI BURETTEN TOKUMEI ZENKEN KŌSHI *Hiyū Furezoru* KAKKA.

(Official note to a foreign legation.)

May 4, 1892.

Sir,

H. M. the Emperor will open the Imperial Diet on the 6th inst. I shall be glad if
your Excellency and the members of your Legation staff will attend at your convenience on
that day at 10 o'clock in the forenoon, wearing full uniform.

I have, etc.

(Signed) Viscount Enomoto Takeaki
Minister for Foreign Affairs.

His Excellency.

Hugh Fraser, Esq.

(20.) JIKA KANKI *kibishiku ai-nari sōrō tokoro,—masu-masu* GO KENSHŌ, TAIKEI *kono koto*
ni GOZA *sōrō.*

Oi-oi SHUNDAN *ai-moyōshi sōrō tokoro, GO ZENKA GO SEIFUKU no koto to* ZONJĪ *tatematsuri*
sōrō. Tsugi ni, SHŌSEI kata ICHIDŌ BUJI SHŌKŌ *makari-ari sōrō aida,—habakari-nagara, GO*
ANSHIN *kudasare-taku sōrō.*

Hibi UTTŌshiki TENKI *ni* GOZA *sōrō tokoro, ikaga on* kurashi *asobasare sōrō ya?*

Oi-oi SHŪREI *ai-moyōshi sōrō tokoro,—iyo-iyo* GO TASHŌ, CHINCHŌ *no itari ni* ZONJĪ *tate-*
matsuri sōrō.

(Specimens of introductory remarks about the weather.)

With the cold becoming so rigorous, it is matter for great rejoicing that your robustness should continue to increase.

With the mild spring weather gradually coming on, I trust that your whole household is in perfect health. In the next place, pray feel quite easy regarding myself and my family, as we all live on without mishap of any sort.

How are you getting on, with the weather thus continually gloomy, day after day?

With the autumn chilliness gradually coming on, I deem it a great privilege that you should continue to enjoy good health.

(21.) HAIKEI. *Masu-masu GO SEIKŌ KINGA no itari ni ZONJI sōrō. Nobureba,*

KINKEL. *Nobureba,*

HENKEI. *Shikaraba,*

On tegami RAKUSHU tsukamatsuri sōrō.

KIKAN HAISHŌ.

HŌKAN HAIDOKU.

GO SHOMEN HAIKEN.

SHINNEN no GYOKEI *medetaku mōshi-osame sōrō. Nobureba,*

(Introductory phrases.)

I respectfully address you. Your ever-increasing good health fills me with the utmost joy. What I have to say is.

I respectfully address you. What I have to say is.

[This is my] reply. That being so, [what I have to say is.]

I have had the honour to receive your letter, *more lit.* "I have the honour that your letter has fallen into my hands."

I have perused your exalted letter.

I have perused your fragrant epistle.

I have read your august letter.

I respectfully wish you the compliments of the New Year. What I have to say is.

(22.) *On REI kata-gata.*

Migi YŌJI made.

GO HENJI *kata-gata.*

Tori-aezu on REI made, kaku no gotoku ni GOZA sōrō.

SŌSŌ, TONSHU.

KYŌKŌ, KINGEN.

(Concluding phrases.)

Together with my compliments, *i. e.* I [beg to bring to your notice the subject-matter of this letter, as detailed above, and] at the same time beg to present my compliments.

The above is meant merely to tell you of business, *i. e.* I have confined myself to business; please therefore excuse brevity, abruptness, and possible want of courtesy.

Together with this answer, *i. e.* this letter is composed of what I have just said and of the reply to your enquiries.

Such is what I have to say in speedy acknowledgment of your kindness.

[Excuse] haste. I make the kotow.

I respectfully address you with fear and trembling.

(23.) SAISHIN. NI-HAKU. NI-SHIN. TSUIKEI. *Otte.* SAIHAKU.

NISHIN.—JIKŌ SEKKAKU *on itoi asobasaru-beku sōrō.*

NIHAKU.—JISETSU-gara GO KAYŌ SEN-ICHI *ni inori-tatematsuri sōrō.*

NI-SEN YŪKEN JŪ-MAI FŪNYŪ *itashi sōrō aida, GO RYŌSHŪ kudasaru-beku sōrō.*

(Postscripts.)

The word "Postscript" is here shown expressed in six different ways.

P. S.—Please take great care of [your health in this treacherous] weather. (A very common compliment, used in all states of the weather.)

P. S.—I earnestly entreat that you make the care of your health your very first consideration in this [treacherous] weather.

Please receive the ten 2 *sen* postage-stamps which I enclose. (*E. g.* when sending a prescription to be made up, or ordering some trifle to be sent by post from a shop.)

(24.) Specimens of addresses on envelopes.

(24 a)
Shiba KU Mita Koyama-CHŌ
SHICHI-JŪ-GO BANCHI,
Hatoyama Tadanao kata,
Kashiwagi KIN-ICHI Sama.

(24 b)
Shiba KŌENCHI-NAI DAI JŪ-ROKU GŌ.
Hori RENTARŌ Sama.
SHINTEN.
Kaki-tome.

(24 c)
HONGŌ KU, *Morikawa*-CHŌ
ICHI BANCHI.
Ibuka Kiyoshi.
(Fū)
JŪ-ICHI GWATSU
JŪ-ROKU NICHI.
(24 d)
TŌKYŌ, *Koishikawa* KU, *Sasugaya*-CHŌ
HACHI BANCHI.
Toyoda KICHISABURŌ *Dono.*

(24 e) <i>Iyo DōGO ONSEN,</i> <i>Hana-ya nite,</i> <i>Chamburen.</i> (<i>Shime</i>) SHICHI-GWATSU JŪ-GO NICHI.	(24 h) <i>JōSHŪ Maebashi</i> <i>Sumisu Sama.</i> TōKYŌ <i>Shiba Mita,</i> KEIŌ GIJUKU <i>nite,</i> <i>Buraun.</i>
(24 f) SōSHŪ <i>Ōiso</i> HAKUSHAKU <i>Hosokawa Takeo</i> KAKKA. SHINTEN.	(24 i) TōKYŌ <i>Tsukiji</i> ROKU-JŪ-ROKU BAN <i>nite,</i> <i>Robātoson FUJIN</i> <i>yuki.</i>
(24 g) <i>Azabu KU ICHIBEI-machi NI-CHŌME</i> GO-JŪ-yo BANCHI FUKUZAWA <i>Hana-ko Sama.</i> HEISHIN.	(24 j) TōKYŌ <i>Maru-no-uchi</i> <i>Takata SHŌKWAI</i> <i>On JŪ.</i>

In sending letters home to Europe or America, it is advisable to write in Japanese on the envelope the equivalent of our "Viâ so-and-so," thus :

桑港經由 (SŌKŌ KEIYU.) Viâ San Francisco.	英國行 バンクーバー經由 (Bankūba KEIYU.) EIKOKU <i>yuki.</i> England, viâ Vancouver.	獨逸伯林行 米便ニテ (BEIBIN <i>nite,</i> DOITSU BERLIN <i>yuki.</i>) Berlin, Germany, viâ America.	香港經由 (HONGKONG KEIYU.) Viâ Hongkong.
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見原寫書
本品稿眞籍
在中在在在
在中在中中

SHOSEKI ZAICHŪ.

Book Post.

SHASHIN ZAICHŪ.

Photographs only.

GENKŌ ZAICHŪ.

Manuscript.

MiHON-HIN ZAICHŪ.

Sample Post.

(25.) KI.—*Hitotsu*.—SHOKAN. IT-TSŪ.

Migi masa ni uke-tori mōshi sōrō nari.

MEIJI SAN-JŪ-ICHI NEN ROKU-GWATSU *tsuitachi*.

Kōjimachi KU, GO-BANCHŌ ICHI BANCHI.

EIKOKU KŌSHI-KWAN, ICHI-BAN-KWAN.

Chamburen Dono.

(26.) SHŌ.—*Hitotsu*, KIN, SAN-EN GO JIS-SEN *nari*. *Migi masa ni JURYŌ tsukamatsuri sōrō nari.*

Sagami no kuni, Hakone, Miyanoshita.

SHASHIN-SHI, *Watanabe* SHŪKICHI.

Sagara Sama.

(27.) SHŌ.—*Hitotsu*.—KIN NI-EN.

Migi wa on CHARYŌ to shite, GO KEITŌ nashi-kudasare, oboshi-meshi no hodo ari-gataku
CHŌDAI *tsukamatsuri sōrō.*

JŪ-GWATSU NI-JŪ-NI NICHI.

Miyazu minato.

RYOKWAN *Araki* KIMBEI.

Jō.

(Nos. 25–7. Forms of receipt.)

Memo.—Item.—One letter.—The above has been certainly received.—1st June, 1898.—
No. 1, British Legation, at No. 1 Go-banchō in the district of Kōjimachi.

To Mr. Chamberlain.

Voucher.—Money [to the amount of] 3 YEN, 50 SEN.—I have certainly received the above.
—23rd January, 1899.

Watanabe Shūkichi, photographer at Miyanoshita, in the district of Hakone, in the province
of Sagami.

To Mr. Sagara.

Voucher.—Item.—Money [to the amount of] 2 yen.—The above has been kindly bestowed
on me by you as tea-money, and I thankfully accept it as a token of your benevolence.

20th October.—Port of Miyazu.

Araki Kimbei, Hotel[-keeper].

To the superior [person, *i.e.* the guest who has made this present,—a customary one in
Japanese inns ; for in this land of topsy-turvydom the traveller tips mine host, not the boots.]

NOTES ON THE FOREGOING SPECIMENS OF THE EPISTOLARY STYLE.

Sôrô, 候 or 𠂔 “to be,” is a corruption of *samurau*, “to be in attendance on,” “to wait on,” whence the well-known term *Samurai* denoting an “armed retainer.” In Epistolary usage this verb is defective, only the following forms being currently employed:—

Sôrô, shortened *ad libitum* to *soro*, is the conclusive and attributive indicative present, also used for ditto ditto past, less often for the future, which is commonly denoted by . . . *beku sôrô*. *Sôrô* is placed after the indefinite form of the verb, like *masu* in the Colloquial, as *zonji sôrô*, which is equivalent to *zonji-masu*. *Nari* may be suffixed at will, thus *môshi-age sôrô* or *môshi-age sôrô nari*, “I have the honour to address you.” In negative phrases *sôrô* is suffixed to the negative gerund, thus *kôjin kore ni sugizu sôrô*, “nothing will exceed my gratification.” *Sôrô* having lost its own indefinite form, the indefinite form of the main verb must be employed when need for that special verbal form arises; mostly, however, the sentence is turned some other way.

Sôrawaba 候 へ 𠂔 is the hypothetical mood, as *GO SHÔKAI kudasare sôrawaba*, “if you will favour me with an introduction.”

Sôraedomo 候 得 共 or 候 へ 共 is the concessive mood, as *KYÔSHUKU no itari ni sôraedomo*, “though I regret it extremely” (more lit. “though it is the extreme of shrinking fear”).

The conditional *sôraeba* 候 へ ば sometimes met with, is mostly replaced by the circumlocution *sôrô aida* mentioned in the next paragraph. Other obsolescent forms are the gerund *sôrôte* and the future *sôrawan*, which latter is now replaced, as mentioned above, by the circumlocution *beku sôrô*. No instance of any of these three forms occurs in the specimens of correspondence here quoted; but on page 161 we have the negative *sôrawazu*, and on page 318 the imperative *sôrae*. The following phrases with *sôrô* are extremely common:—

Sôrô aida 候 間 equivalent to Colloq. *desu kara*, as *itashi sôrô aida*, Colloq. *itashimasu kara*, “because I do,” or “I do . . . and so . . .”

Sôrô tokoro 候 處 equivalent to Colloq. *de aru no ni*, as *ZANSHO hageshiku sôrô tokoro*, “whereas it is still so hot” (more lit. “whereas remaining heat is fierce”), Colloq. *atsusa mada konna ni hageshi no ni*.

Sôrô ni tsuki 候 へ 付 “owing to.”

Sôrô DAN 候 段 or *sôrô JÔ* 候 條 “inasmuch as,” “and therefore,” “and.” *GO KONJÔ wo SHASURU tame*, *MOKUROKU no tôri TEISÔ sôrô JÔ*, *GO JUNÔ kudasare sôrawaba*, *KINKI no itari ni sôrô*. “We send you the presents mentioned in the following list as a token of our appreciation of your kindness, and shall be much pleased if you will deign to accept them.”—*DAN* occurs chiefly in formal correspondence.

Formerly GOZA *sōrō* 御座候 (equivalent to Colloq. GOZA *imasu*) was usually preferred to plain *sōrō*, as being more courteous; and some writers still frequently employ it, as *Mazu wa, migi on REI made kaku no gotoku ni GOZA sōrō*, "the above is simply the expression of my thanks." Indeed, there are cases where its use is demanded by the most elementary politeness. Letter No. 10 would probably be a better specimen, were GOZA *sōrō* substituted at the end of the first and of the last sentence. As it stands, the style of this letter is rather such as would be employed towards a dependent or former pupil than in addressing an equal.

ZONji *sōrō* 存候 is the Epistolary equivalent of *omou*, "to think." To a superior one says ZONji-*tatematsuri sōrō*; for the general rule governing the Epistolary Style is that *tatematsuru* 奉 or *tsukamatsuru* 仕 is appended to what we should term the 1st person of the verb, to indicate humility, while *nasaru* 被成 or *kudasaru* 被下 is appended to the 2nd person. Notice, from the example of specimens 1 and 3, that even servants are treated to a considerable amount of honorific phraseology. The same is the case between even the nearest relatives; for the stiffness of the Japanese Epistolary Style suffers little or no relaxation.

Having thus disposed of *sōrō* and its attendant idioms, we may best take the other items of the Epistolary Style in the order in which letters usually display them, beginning with

INTRODUCTORY WORDS OR SENTENCES.—The Japanese begin their letters, not with "Dear Sir," etc., but with some complimentary observation. In notes and post-cards, where brevity must be studied, the favourite introductory word is 拜啓 HAIKEI, "[I] adoringly inform [you]." HAITEI 拜呈 "adoring statement," and KINKEI 謹啓 "respectful information,"—both synonyms of HAIKEI—are in common use. Sometimes all initial compliments are disclaimed in such short communications by the use of the phrase 前畧御免 ZENRYAKU GOMEN, "please excuse the omission of preliminaries."

The ordinary way of beginning a letter is by referring to the weather, and assuming that one's correspondent's health continues to flourish, despite the heat, cold, wet, etc., of the season. In the third letter of our little collection, the servant addressed had really met with an accident, so that there was some appropriateness in the introductory sentence, "I am delighted at the news of your gradual recovery, despite the fierceness of the remaining heat" [at the end of summer]. But in ninety-nine cases out of a hundred, such phrases are simply formulæ void of meaning, committed to paper out of a mere slavish obedience to usage. This being borne in mind, the instances given in the text explain themselves. It will be noticed that the reference to weather is occasionally omitted, and the correspondent simply congratulated on increased prosperity (for instance, in No. 5, the proprietor of the hotel applied to for rooms), or on good health. The expressions used do not strike a Japanese as high-flown or exaggerated; he is accustomed to them from youth upwards, and their omission would seem to him rude.

The examples given show other usual introductions, which may be employed either alone or as a preface to the remarks about the weather and health. **以書簡申上候** SHOKAN *wo motte mōshi-age sōrō* (observe the inversion of characters at the beginning, in imitation of Chinese construction) is very frequently employed. It means "I have the honour to address you by letter." **以書翰致啓上候** SHOKAN *wo motte KEIJŌ itashi sōrō* is synonymous, but a shade more courteous still. Sometimes the remarks about one's correspondent's health are followed by others informing him that, as the writer is quite robust, no anxiety need be on felt on that score. In an English translation the effect produced is truly quaint; not so in Japanese. A favourite introduction, when replying to a letter received, is **御書面拜見仕候** GO SHOMEN HAIKEN *tsukamatsuri sōrō*, "I have humbly perused your letter," or **御手紙落手仕候** *on tegami RAKUSHU tsukamatsuri sōrō*, "I have received your letter," or else the single word **返啓** HENKEI, "statement in reply."

Nobureba **陳者** "what I have to say is...." }
Shikaraba **然者** "this being so,...." }

One or other of these words comes immediately after the introductory phrase, and serves to bring in the real subject-matter of the letter. *Shikareba* (with an *e*, that is, the conditional mood) would be more strictly grammatical than *shikaraba* (the hypothetical); but usage has consecrated the latter. *Conf.* "Colloq. Handbook," ¶ 287.

Beku is often used in phrases expressing a wish or command addressed to an inferior, such as a servant or employé, when *taku* would be preferred in addressing an equal or superior. Thus, SAYŌ GO SHŌCHI *kudasaru-beku*, "you will please understand (*i.e.* "take note of" or "heed") this," more lit. "you will deign to understand this;" but....*kudasare-taku* to an equal. Be at pains to understand the peculiar grammar: *I* hope (*taku*) that *you* will deign (*kudasare*), half the word belonging to the 1st person and half to the 2nd. Some read *kudasare-beku*, but is this less grammatical; the writing of course fails to indicate the difference. Observe that *beshi* and *beki* tend to disappear from the Epistolary Style, *beku* alone surviving in full force as the mark of the future, optative, permissive, potential, etc.

Chotto....made, "just as," "nothing more than." Similar are such set phrases as *mazu wa ori-aezu on REI made*, "just this hurried line as an expression of my thanks;" *migi GO HENJI made mōshi-age sōrō*, "the above is my respectful reply."

Observe that *mōshi-ire sōrō*, "I inform you," is appropriate in addressing an inferior. "I beg to inform you," in addressing an equal or superior, is *mōshi-age sōrō*, or more stiffly, and especially in official communications, *mōshi-SHINji sōrō*.

CONCLUDING PHRASES.—Sō-sō **早々** lit. "quick quick," *i.e.* "excuse haste." It is optional to substitute the homonymous characters **草々** (properly "grass") or **匆々** (properly "hurry").

HAIGU 拜具 and KEIGU 敬具 both corresponding to “yours respectfully;” FUBI 不備 “[excuse] incompleteness;” FUITSU 不二 same as FUBI; TONSHU 頓首 “I bow my head,” “I perform the kotow,” are favourite concluding phrases. More will be found under No. 22. Notice, too, in Nos. 6 and 8, the set phrase for rounding off a letter containing a reply. Take indeed for granted that *every* phrase given in our specimens is a set phrase, and may be repeated *ad infinitum*.

No. 1, like all post-cards, omits the name of the addressee after the body of the note, because that is written on the obverse together with the address. At the end of letters (e.g. No. 4), the usual order is: 1st, the date; 2nd, the writer's surname and personal name; 3rd, the name of the addressee with “Mr.” appended. For “Mr.” or “Esq.” there are several equivalents in the Epistolary Style. A very usual one is *Dono*, written 殿 (the standard square form) or very slightly abridged, when a superior is addressed, but abbreviated to 殿 or 殿 in addressing an inferior. *Sama* 様 too is polite and much used. Others will be found in the specimens below.

MISCELLANEOUS PHRASES.—*Kono* DAN, “this thing” or “fact.”

On jū 御中 a very convenient expression, to which English has no exact equivalent. It denotes “the people concerned,” “the authorities,” “the addressees” in a vague, plural manner, which absolves one from inserting the name of any person in particular, and enables the letter to be opened by any one in the shop, hotel, office, etc., to which it is sent.

Gi 儀 “with regard to,” “touching.”

Yoshi 由 “information to the effect that”: *yoshi* SHŌCHI *tsukamatsuri-ori* sōrō, “I have heard that.”

Kono koto ni (GOZA) sōrō 此事に御座候 is equivalent to . . . *ni* ZONJI sōrō.

Go ANNAI 御案内 means “invitation” in Nos. 14 and 15, not “guidance;” but the two ideas—to us so distinct—spring from one source in the Japanese mind.

JITAKU 自宅 “my house,” would be changed to SETTAKU 拙宅 in addressing an equal or superior.

JISHI 侍史 or Go JISHI 御侍史 at the end of Nos. 10 and 11, intimates that the writer expects his letter to be perused only by the secretary of the personage addressed, not by that personage himself; but such a phrase has come to be a mere compliment,—a piece of mock humility.

TAIKEI 大兄 lit. “great elder brother,” is sometimes used as a half-respectful, half-familiar title. GAKEI 雅兄 and MEIKEI 盟兄 are similarly employed.

KEN-HOKU 硯北 somewhat resembles JISHI 侍史, inasmuch as it intimates respect on the part of the writer, who, instead of addressing his friend direct, makes believe to send the letter only to *somewhere near him*, lit. “to the north of his inkstone.” 几下 KIKKA, “under the table,” is an equivalent expression.

RAI-KYŪ (in specimen No. 6, pp. 415 and 430) offers a curious instance of the use of the Chinese sound of a character forming part of a name commonly read *à la japonaise*, as KYŪ here stands for 宮ノ下 *Miyanoshita*, because the “KAN-ON” of 宮 is KYŪ. Compare the last two paragraphs of page 228.

Notice the elegant type employed in Nos. 19, 25, etc. This style of printing (exemplified also on page 250) is called 清朝 SHIN-CHŌ, lit. “[the style of] the Ts’in dynasty” of China, which is now on the throne; its elegant freedom approximates to that of handwriting. Ordinary printing is called 明朝 MIN-CHŌ after an earlier dynasty, the Ming; its slavish adherence to the rule that horizontal strokes shall be thin, and the vertical thick, gives it a mechanical, lifeless appearance.

No. 16. Go YŪ-IN *no hodo* = GO YŪIN *nasaru yō ni*, “that you will bring.”

No. 17. P.S.—It is an act of Buddhist piety, practised on various occasions, to set caged birds at liberty. But like the sending of flowers to grace a funeral, the custom has degenerated into a social tax against which thoughtful folks now endeavour to make a stand.

No. 18, after an impersonal habit common enough in Japan, is despatched without the name of any secretary or clerk, but simply from the University in the vague.

No. 19. Observe *okonawaserare*, a potential causative form used honorifically of the Emperor, and equivalent in actual signification to plain *okonau*.—KI-I *wo e sōrō*, more politely still KI-I *e-taku*, means “I beg to inform you.” It is a very common epistolary phrase.—For the sake of variety, we in this case leave the free official translation, which was kindly supplied to us together with the original of this note, instead of inserting a more literal rendering of our own.

No. 21. *Mōshi-osame* = *mōshi-ire*, “to send in remarks,” *i. e.* “to inform;” but it is little used except in phrases of congratulation.

No. 23. Postscripts.—These are to the full as common in Japanese private letters as in the letters of European ladies, and it is an established usage to urge the addressee in a postscript to take care of his precious health. 白 properly “white,” naturally glided into the sense of “clear,” whence “explicit,” whence “to state:” 二白 a postscript,” is thus lit. “a second statement.” The literal meaning of the synonyms is obvious.

ADDRESSES.—Notice that the Japanese order reverses ours, the general coming first, the particular last; furthermore that it is the rule for the sender of the letter to write his own name—often also his address and the date—on the reverse of the envelope. This saves much trouble in cases where the addressee cannot be found. Examples are given in the text.

(24 a) *Kata* 方 corresponds to our “care of.”

(24 b) *Kaki-tome* 書留 = “registered.”—SHINTEN 親展 lit. “personally opening up” or “undoing” = our “private,” but is more freely used.—(24, c) This is the reverse side of envelope 24 b. The character 封 FŪ is equivalent to a seal.

(24 e) This is the reverse side of 24 d.  *shime*, “shutting,” is another common way of, so to say, sealing the envelope of a letter.

(24 f) This specimen shows the way of addressing an envelope to a nobleman.

(24 g) An address to a Japanese lady. The characters 平信 HEISHIN, “peaceful tidings,” are written on the envelope to assure the recipient at once that the letter conveys no bad news. This phrase is but sparingly employed.

Ko 子 lit. “child,” is a suffix to ladies’ names now fashionable, especially in writing and in print (*conf.* p. 236).

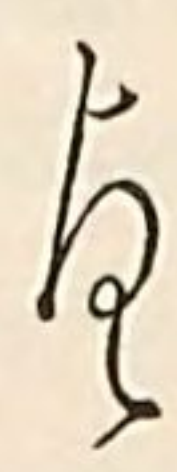
(24 h) This exemplifies the plan, frequently adopted, of the sender writing his own name on the front side of the envelope, below that of the addressee (instead of on the back).

(24 i) 夫人 FUJIN, “lady,” is the best equivalent for our “Mrs.” in an address. 令夫人 REI-FUJIN may be used in addressing ladies of exalted rank, like the English “Lady So-and-so.” *Yuki* 行 means “sent to.”

ZAICHŪ 在中 lit. “[book, photograph, etc.] is inside,”—a convenient Chinese idiom for our “Book Post,” “Sample Post,” etc.

RECEIPTS. The portion in small 清朝 type is the printed form; the 行書 characters show what is filled in in writing.

Notice the constant use of *hitotsu* in the sense of “item.”—CHARYŌ 茶料 is the literary equivalent of Colloquial 茶代 CHADAI, “tea-money,” “a tip.” It is customary to give printed receipts for such at an inn, as well as for the amount of the actual bill.

Women’s letters are distinguished from men’s by a more copious intermixture of native Japanese words and of the *Hiragana*. Women also employ the idiom *mairase sōrō*, written as in the margin, where men write *sōrō* or *GOZA sōrō*. Thus, “I beg to inform you” (Colloq. *mōshi-agemasu*) is *mōshi-age sōrō* in a man’s letter, but *mōshi-age-mairase sōrō*  in a woman’s.

Etymologically, *mairase* seems to be the indefinite form of the causative of *mairu*, “to go (respectfully);” and *mairase* would therefore originally have conveyed the idea that some compliment, sentiment, etc., was caused to go respectfully to the fair writer’s correspondent. But in modern Epistolary usage, it has sunk into mere verbiage void of all actual import. Another mark of the feminine Epistolary Style is the final phrase *ara-ara kashiko*,* “with congratulations and my respects.” The Japanese “new woman,” however, is gradually learning to discard these epistolary signs of femininity; and the traditional style of women’s letters, though still generally taught, seems on its way to sound old-fashioned.

* From *kashikoshi*, “awe-inspiring.” The corrupt pronunciation *kashiku* has become so common that it can scarcely any longer be blamed.

POSTSCRIPT.

Caird, in his great work on Kant, has an interesting passage pointing out how that philosopher's conclusions to some extent contradicted his premises, and showing that such is the general—indeed the necessary—result of all truly scientific thinking. For no subject can be fruitfully investigated, nor can even any body of facts be accumulated, without the aid of some assumption which is taken as the starting-point; and it is impossible for such an assumption to be perfectly correct prior to the investigation of all the facts on the basis of which an adequate theory must rest. In other words, one *must* be a little wrong at the beginning, if one is to be right in the end.

This remark applies to the term “ideograph,” employed by most writers to denote the Chinese characters, and so used several times in the course of the present volume, especially in Section V, where the structure of the characters is explained. The term “ideograph” is a useful one at a certain stage, because it carries the beginner's mind away at a bound from alphabets and syllabaries, and helps to acclimatise him in the Chinese atmosphere. It is also approximately true, but it is not exactly true. It conveys the impression that the Chinese characters represent ideas, not words,—an impression doubly erroneous; for in the first place, it is matter for doubt whether ideas properly so-called can exist at all without words, and secondly it is certain, in this particular case of the Chinese characters, that each of these latter represents a particular, determinate Chinese word, with all its connotation, and in nine cases out of ten even its pronunciation. 月 “moon,” though originally a picture of the lunar crescent, is no vague adumbration of “lunarity.” It stands for the individual Chinese word GETSU, which adds the connotation of “month” to the fundamental sense of “moon.” 志 “purpose,” cannot be indifferently applied to any shade of the idea of intention or volition. It represents the individual term SHI, “purpose,” which is hinted at by the “Radical” 心 “heart,” and determined with absolute precision by the “Phonetic” 士 SHI. One may reasonably doubt whether there has ever existed or could exist a system of ideographic writing independent of particular words, such as most persons having a tincture of information on the subject apparently imagine the Chinese characters to be. In any case, it is certain that Chinese writing is not such a system,

The strong and continually increasing tendency evinced, not only by the Japanese, but by all nations under Chinese influence, to adopt and naturalise as their own the Chinese sound for each character, has its deeply rooted cause in this fact. At the beginning it seems to have been

assumed that, as the characters denote actual things, not mere sounds, therefore they might equally well be read off as the corresponding words in the novice's native tongue. This succeeds pretty well in the case of quite simple words,—the numerals for instance, the points of the compass, man and woman, left and right, black, white, green, yellow, good, bad, etc., though even here it often happens that more has to be put into such a word than it originally meant, if it is to cover the character (that is, the Chinese word) in all the applications which national idiosyncrasy and a long literary history have gradually evolved. It would be the same in the case of one European language borrowing from another. English "bread" is not exactly French "*pain*;" for the latter means "loaf" as well as "bread." English "man" and German "*Mann*" do not perfectly coincide; for German has the additional word "*Mensch*," which must be substituted for "*Mann*" when "man" in the abstract is intended. When we come to more complicated terms, the tie between word and idea becomes more intimate still, in fact insoluble,—so much so that it is scarcely an exaggeration to say that all translations are *ipso facto* inaccurate, or, as an old Spanish writer expresses it, "Translated books are but as tapestries seen on the wrong side."

Thus does it come about that, in Japan as in Korea, the Chinese sounds of the characters (technically termed their 音) gain more and more on the native renderings (their 訓). Herein, too, we may perceive the underlying reason of the apparent paradox that the Europeanisation of Japan has so flooded the language with Chinese terms that, whereas forty years ago most official proclamations were fairly intelligible even to illiterate peasants, those of the present day can scarcely be understood save by persons well-versed in Chinese. We have here no instance of foolish affectation or pomposity; it is simply the effect of a natural preference for clear terms wherewith to express manifold and delicately shaded thought, such as a complicated social state inevitably produces. And this it is that rivets the Chinese written character on the Japanese nation,—the Chinese character being, under those local circumstances which history has produced, the only available instrument for the expression of exact thought. Therefore we may conclude that future efforts to abolish its use will prove as fruitless as similar efforts in the past. A nation does not give up exact thinking to please utopian "reformers." If, *per impossibile*, we can imagine the Chinese character discarded even for a day, we must imagine at the same time a sudden stoppage of the wheels of government, law, business, mental activity of every sort; for the Chinese character is the Japanese language for all purposes demanding exactness.

"True 'tis pity; pity is 'tis true."

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Remembering what was said on page 8, to the effect that each character read with the Chinese sound is printed in SMALL CAPITALS throughout this work, while each one read

with the Japanese sound is printed in *Italics*, the student may discover inconsistencies, especially in the Eighth Section, where—as on page 225—*Kaga*, *Tosa*, *Shima*, etc. appear in *Italics*, though KA (加), GA (賀), TO (土), SA (佐), etc., are all Chinese readings, not Japanese.

The fact is that in handling so desperately complicated a language as Japanese, it is well-nigh impossible to practise absolute consistency; and he who should make such consistency his sole rule would be apt to incur some greater evil. Our main object in the use of different types has been to show which *words* are Chinese, which Japanese. To write *Shima* and similar native names of provinces as if they were Chinese names, simply because MAN-YŌ-*Gana* (see p. 185 *et seq.*) has been arbitrarily adopted for their transcription, would convey false ideas of etymology, and—among other drawbacks—tend to conceal the bilingual nature of the double set of names (one native Japanese, the other Chinese) on page 228. The same plan of giving in *Italics*, despite their accidental Chinese dress, what are etymologically Japanese names, has been adhered to on page 232 in the case of such surnames as *Sasaki* and *Ōkubo*, and elsewhere in the transcription of *tokaku* or *to ni kaku ni*, a native Japanese expression, for all that it is written with the characters 兎角. We are willing to incur the charge of inconsistency, if the student can be helped thereby to sounder notions of derivation. A thorough sifting of this branch of Japanese etymology would doubtless yield a number of words whose so-called native reading (訓) would turn out to be but the Chinese sound (音) corrupted. We suspect this to be the case, for example, with *uma*, “horse” (Pekingese MA); *ume*, “plum-tree” (Pekingese MEI); the *he* of *heya*, “room,” and *be* of such surnames as *Okabe*, *Mononobe*, probably from 部 (Pekingese PU). In *warifu*, the so-called native reading of 符, we have an undoubted compound, viz. 割符 *wari-FU*. In some cases—that of *sata* (or SATA), for instance, written 沙汰—it is hard to decide whether the word be native or foreign.

The subject has considerable historical interest, because its elucidation would help to show what animals, plants, implements, ideas, etc., were imported into Japan from the mainland at a date so remote that they came to be considered autochthonous. But evidently no more than a brief allusion can be made to it in a work like this, which is intended to teach students how to read and write the characters.

INDEX.

THE 2,350 COMMONEST CHINESE CHARACTERS ARRANGED ACCORDING TO THEIR RADICALS.

(The number above each character will enable the student to find it in the WRITING LESSONS and in the LIST of NEW CHARACTERS appended to each Section, where its pronunciation and signification are given, with occasional other details. The numbers to the right show the number of strokes in each character, exclusive of the Radical itself; conf. pp. 112-13.)

1st Rad.		2nd Rad.		3rd Rad.		4th Rad.		5th Rad.		6th Rad.		7th Rad.	
一	796 与	丨		丶		ノ		乙		丿		二	1299 亞
1 一	932 丘 4	1148 个 2	1315 丸 1	690 乃 1	202 乙 1	969 了 1	2 二						
7 七 1	689 且	25 中 3	1133 丹 3	258 久 2	9 九	2128 予 3	1146 于 1						
204 丁	203 丙	2017 串 6	239 主 4	103 之 3	300 也 2	90 事 7	291 云 2						
3 三 2	78 世			1178 乏 4	693 乞		5 五						
14 万	1983 両 5			1117 乎	2009 乱 6		403 井						
688 丈	132 𠂔 6			692 乍	694 乳 7		695 互						
24 上	729 並 7			278 乘 9	1167 乾 10		1444 亘 4						
26 下					1990 龜		1873 些 5						
105 不 3					1924 亂 12		696 況						

8th Rad. 亠	9th Rad. 人							10th Rad. 儿
474 亡 ¹	23 人	1519 仲	1124 佐	2138 俘 ⁷	1535 脩	1824 傅 ¹⁰	1101 儉	260 元 ²
697 市 ³	479 仁 ²	2131 企	100 作	2139 俟	454 借	2148 傑	315 價	143 兄
1000 亥 ⁴	2130 仍	879 伊	967 似	319 信	2141 倭	1271 傘	455 儀	1927 充 ⁴
62 亦	2094 介	871 件	1852 伽	888 侯	1329 倉	1281 備	1728 儒 ¹⁴	1183 兆
697 交	2129 仇	451 伏	297 佛	317 便	1890 俯	473 傍	493 儘	266 先
1346 亨 ⁵	1984 仏	2132 伐	1087 低	948 促	2143 倦	947 催 ¹¹	1554 優 ¹⁵	699 光
381 京 ⁶	71 今	957 仰	940 体	1898 俄	1535 修	1549 勸	1946 償	1340 克 ⁵
1017 享	2056 仄	122 休	2134 佞 ⁶	1665 係	1223 俱	1933 傾	2151 儲 ¹⁶	1475 兌
984 亭 ⁷	450 代 ³	1421 伺 ⁵	2136 佯	1048 保	484 偏 ⁹	1823 傳		356 免
	230 他	2119 伸	30 供	440 俗	1869 偶	1525 傷		1678 鬼
	64 以	2086 佃	489 使	2140 俠	355 假	1401 僅		700 兕
	301 仕	492 但	1097 併	2137 俊	896 候	2145 債		700 兒 ⁶
	339 付	19 何	1641 侍	490 侵	(895) 儿	2146 傭		1378 兜 ⁶
	478 仙	1328 伴	2135 佩	1553 俳 ⁸	1826 健	2149 僧 ¹²		
	1974 仝	491 余	1080 依	2142 俸	109 側	1822 僕		
	1059 令	2133 佇	1900 侮	1917 倫	1618 偉	2147 像		
	1217 任 ⁴	477 位	453 例	1389 倍	1671 偕	1071 偽		
	1126 伎	237 住	1443 佳	270 個	2144 做	1460 僻 ¹³		
		452 伯	111 來	1750 倒	1400 停	2150 億		

11th Rad. 入 107 入 148 內 2 379 全 4 145 兩 6	12th Rad. 八 8 八 308 公 2 6 六 285 共 4 341 兵 5 60 其 6 703 具 486 典 704 兼 8 2152 冀 14	13th Rad. 冂 705 冊 3 706 再 4 1669 冒 7 14th Rad. 冂 487 冠 7 525 冥 8 524 寫 12	15th Rad. 冫 169 冬 3 1076 決 4 1800 冲 696 況 5 494 冷 1732 凌 8 2153 准 495 凍 1799 凉 328 減 9 2154 凝 14	16th Rad. 几 701 几 400 凡 1 702 凭 6 1177 凰 9 17th Rad. 凵 262 凶 2 154 出 3 2155 函 6	18th Rad. 刀 496 刀 2156 刈 84 分 74 切 2157 刊 3 (刊) 2158 刑 4 1636 列 253 别 5 334 初 322 利 1105 判 2159 制 6 498 券 1001 刻 2160 刷 1937 刺 497 到	19th Rad. 力 56 力 444 功 3 327 加 2081 劣 4 1247 劬 445 助 5 1925 努 1451 効 6 446 勇 1701 勉 7 1630 勅 1026 動 9 324 務 1093 勘 447 勝 10 448 勞 499 勢 11 449 勤	1013 募 1664 勳 14 1725 勵 15
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20th Rad. 勺 2167 勺 ¹ 2168 𠂇 ² 707 勿 2095 匆 ³ 708 包 458 匍 ⁵	22nd Rad. 匚 709 匠 ⁴	24th Rad. 十 10 十 12 千 ¹ 80 卅 ² 711 升 712 午 50 半 ³ 342 卒 ⁶ 1355 卑 1436 卓 1410 協 53 南 ⁷ 713 博 ⁹	25th Rad. 卜 1821 卜 1820 占 ³	26th Rad. 卩 1741 卯 ³ (卯) 714 印 ⁴ 715 危 1660 却 ⁵ 717 卵 716 卷 ⁶ 2171 卸 302 卽 ⁷ 1250 卿 ¹⁰	27th Rad. 厂 718 厂 2172 厄 ³ 719 原 ⁸ 1427 厚 2173 厥 ¹⁰ 2120 厭 ¹²	29th Rad. 又 410 又 1786 叉 ¹ 347 反 ² 66 及 720 友 1083 双 193 受 ⁶ 194 取 2174 叔 2175 叛 ⁷ 721 叙 1680 叟 ⁸ 1861 叢 ¹⁶	30th Rad. 口 38 口 873 召 ² 1817 叩 70 只 1021 叶 106 可 427 司 156 古 119 右 2176 叱 1985 台 1467 史 294 号 1207 句 1676 叫 ³ 501 向 155 同 231 各	174 名 261 吉 2178 吏 1057 吐 207 合 2177 吊 426 后 1940 呈 ⁴ 898 否 1130 呂 1773 吸 2180 吝 1045 吟 942 吞 179 吹 241 吾 246 君 1676 叫 2179 含
21st Rad. 匕 2169 匕 374 化 ² 54 北 ³	23rd Rad. 匚 2170 匹 ² 1980 区 1991 医 ⁵ 710 匿 ⁸ 391 區 ⁹				28th Rad. 厶 153 去 ³ 188 參 ⁹			

937 吳 352 告 1033 咎⁵ 2181 咏 288 和 1077 咒 500 呼 502 命 1279 周 1046 味 885 咄 1770 咍 1077 呪 86 品⁶ 1214 唉 897 哉 1600 哀 1646 咫 1222 唐⁷	1738 哲 1218 唇 1685 唯 2027 哩 2182 唄 1570 員 223 問⁸ 1632 啓 1809 唱 195 商 2184 喧⁹ 1961 喘 2183 喋 2048 啼 2049 啻 1878 喻 361 善 1748 喫 1601 單	1092 喰 1958 喪 1155 喜 2185 嗜¹⁰ 1298 嘔¹¹ 96 鳴 1587 嘆 764 嘗 1853 嘉 1818 噌¹² 1514 噴 990 嘲 2186 嚙 1851 嘯 503 器¹³ 2025 噸 2187 噉 1348 嚴¹⁷ 1106 聾¹⁸	1758 囊¹⁹	31st Rad. 口 2188 囚² 4 四 182 𠂔 504 回³ 981 因 951 困⁴ 504 囙 1973 囿 1972 国⁵ 1785 固 282 國⁸ 1847 圍⁹ 505 園¹⁰ 181 圓 1044 圖¹¹ 2024 團	32nd Rad. 土 45 土 22 地³ 276 在 880 坂⁴ 1032 坊 2190 坑 2189 均 422 坐 1708 垂⁵ 1720 坦 1168 坤 1848 坪 2191 垣⁶ 506 城⁷ 1303 埃 2192 埋 2043 域 366 堂⁸	1558 基 1310 堀 508 執 507 堅⁹ 2195 堵 2194 堤 272 場 354 報 1907 堪 1286 堺 2193 塀 1313 塚¹⁰ 2196 塔 1690 塞 1226 塗 1304 塵¹¹ 1011 墓 1287 境 1711 墜	33rd Rad. 士 394 士 509 壯⁴ 1981 声 186 壹⁸ 417 壺 510 壽¹¹
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34th Rad. 父	36th Rad. 夕 269 夕 149 外² 161 多³ 722 夙 340 夜⁵ 723 夢¹¹	37th Rad. 大 31 大 21 天² 89 夫 511 太 512 央 264 失 513 夷³ 1128 奈⁵ 1473 奇 251 奉 514 契⁶ 2197 奔 1640 奏 1753 套⁷ 1613 奠⁸ 1213 奧¹⁰ 962 奪¹¹ 1724 獎	1965 奮¹⁴	38th Rad. 女 28 女 1135 奴² 515 好 39 如 1198 妁 476 妄 1868 妨⁴ 369 妙 2198 妓 517 妾⁵ 2200 妹 1682 姑 1620 委 2201 妬 1064 始 470 姓 2199 姊 2199 姉	516 妻 2046 威⁶ 858 姦 1398 姬 1608 姿 1191 娘⁷ 2202 娶⁸ 876 婦 1187 婆 2203 婚 1189 婿⁹ 1197 媒 1188 嫁¹⁰ 1474 嫌 1877 媼 1191 孀¹⁷	39th Rad. 子 29 子 518 孔¹ 252 存³ 92 字 520 孝⁴ 519 孟⁵ 1986 学 1394 季 2061 孤 1891 孫⁷ 521 孰⁸ 210 學¹³	40th Rad. 宀 1415 宅³ 522 宇 191 安 1070 守 2204 完⁴ 367 宗⁵ 314 定 934 宜 1275 宕 1862 宙 1982 実 1995 室 310 官 912 宛 1370 宣⁶ 933 室 240 客 2205 宥	283 宮⁷ 134 家 1495 容 1381 害 1503 宴 1007 寂⁸ 1350 密 523 宿 1036 寄 428 寒⁹ 1151 富 2206 寓 1091 寐 1090 察¹¹ 914 實 875 寡 1008 寔 903 寢 1918 寧
35th Rad. 夂 167 夏⁷								

521 寫 12 2068 審 1172 寶 17	41st Rad. 寸	42nd Rad. 小	44th Rad. 尸	45th Rad. 屮 2070 屯 1	46th Rad. 山	47th Rad. 川	48th Rad. 工	50th Rad. 巾
	233 寸 466 寺 3 1081 封 6 725 射 7 726 將 8 2207 尉 724 專 208 尋 9 1354 尊 348 對 11 1644 導 13	32 小 162 少 1 1132 尔 2 1975 当 3 1368 尙 5	526 尸 232 尺 1 926 尼 2 1399 尻 2005 尻 3 527 尾 4 320 局 528 屈 5 238 居 2209 屈 73 屋 6 1959 屏 2125 展 7 1018 屑 529 属 9 1950 屢 11 938 層 12 529 屬 18		46 山 1278 岐 4 2210 岳 5 1788 岸 2209 岬 532 岩 531 岡 868 峠 6 855 峯 7 530 島 908 崖 8 1231 峽 1523 崩 1241 崎 9 1276 嵐 1242 嶽 14 1842 嶺 1347 巖 20	47 川 1247 州 3 1573 巢 8	88 工 986 巧 2 120 左 1441 巨 431 巫 4 256 差 7	533 巾 534 市 2 535 布 2211 帆 3 2112 帑 4 1149 希 281 帝 6 2212 帥 1561 席 7 137 師 536 帳 8 209 常 1066 帶 1668 帽 1658 幅 9 1469 幕 11 1282 幡 12 1414 幣
		43rd Rad. 尢 1099 尢 303 就 8					49th Rad. 己 279 己 280 巳 1253 巴 1	

51st Rad. 干 727 干 392 平² 20 年³ 729 并 729 井⁵ 728 幸 2213 幹⁹	53rd Rad. 广 1882 庇⁴ 539 序 2216 床 1374 庚⁵ 140 店 389 府 1086 底 248 度⁶ 540 庭 1397 庫⁷ 913 座 1562 庶⁸ 2217 庵 485 康 1204 廉¹⁰ 2041 廓¹¹ 1719 廢¹² 351 廣	390 廳²³	54th Rad. 廼 2218 廷⁴ 1569 延 1604 迫⁵ 944 建⁶ 950 廻 950 廻⁷	55th Rad. 升 79 廿¹ 1979 弁² 991 弄⁴ 1120 弊¹²	57th Rad. 弓 170 弓 236 引¹ 2177 弔 1948 弗² 1180 弘 144 弟⁴ 1161 弯⁶ 731 弱⁷ 349 張⁸ 730 强 992 彌¹⁴ 1161 彎¹⁸	58th Rad. 彡 1742 彙¹⁰	60th Rad. 彳 541 彳 1039 役⁴ 2221 征 542 彼⁵ 110 往 1726 徂 2074 律⁶ 543 待 151 後 1141 徒⁷ 1014 徐 263 得⁸ 995 從 121 御 893 徃 1727 徠 1388 復⁹ 1865 微¹⁰	425 德¹² 1182 徵
52nd Rad. 彡 2214 幻¹ 2215 幼² 1739 茲⁶ 358 幾⁸				56th Rad. 弋 1359 式³		59th Rad. 彡 732 形⁴ 1373 彦⁶ 2219 彩⁷ 733 彫⁸ 1612 彰¹¹ 2220 影¹²		

61st Rad.					62nd Rad.	63rd Rad.	64th Rad.	
心	956 怪	2180 惓	1703 愚	2228 憲	戈	戶	手	1096 押
81 心	1061 怨 ⁶	1698 悟	2226 愕	976 憤	549 戈	221 戶	33 手	1290 招
336 必 ¹	1339 恭	1129 惠 ⁸	1939 態 ¹⁰	1704 憐	1977 戔 ²	132 所 ⁴	228 才	1483 抱
1002 忍 ³	1594 恥	362 惡	1935 愾	2115 憚	277 成	735 戾	983 打 ²	1489 拓
1992 応	1593 恰	2225 惟	480 愼	1487 憾 ¹³	439 戒 ³	1285 房	2230 扣 ³	1025 拔
83 忘	2223 恙	1200 惑	1966 慥	1969 應	242 我 ⁴	734 扇 ⁶	1912 托	955 拙
2222 忌	965 息	2065 悲	1360 慶	930 懇	333 或		2229 扱	1939 拂
376 志	1055 恐	547 情	1551 慘 ¹¹	2079 懲 ¹⁵	1428 戚 ⁷		(扱)	1498 拘
856 忙	2110 恒	902 惜	1073 慮	1774 懷 ¹⁶	550 戰 ¹²		883 折 ⁴	553 拜
1023 忽 ⁴	(恆)	1284 惣	1941 慣	1041 懸	2018 戲 ¹²		1904 杯	189 拾 ⁶
548 忝	1410 協	1545 愈	2227 慕	1159 戀 ¹⁹	2127 戴 ¹³		1626 抑	437 持
332 念	1056 恩	545 意 ⁹	999 慰				1534 技	988 撈
380 快	996 恨	2051 愁	1085 慾				1238 扱	2232 指
1598 忠	1159 恋	1274 愛	2064 慷				1586 投	552 指
82 思 ⁵	337 悉 ⁷	1834 想	1944 慢				554 承	2231 拵
1029 急	924 悅	1358 慈	1913 慨				894 扶	1049 捌 ⁷
2034 性	1759 悠	1486 感	1645 慇				1476 批	459 捕
975 怒	1572 患	2118 惶	546 憂				1575 抵 ⁵	987 挨
1459 怠	2224 悔	1518 惹	1156 慧				1591 拒	1054 振

1775 探	1153 揚	2240 操	65th Rad. 支	66th Rad. 攴	67th Rad. 文	69th Rad. 斤	70th Rad. 方	72nd Rad. 日
1781 挾	2235 插	979 據	257 支	1930 收 ²	91 文	738 斤	259 方	15 日
2236 控 ⁸	1673 揉	1935 擊		1605 攻 ³	1266 斐 ⁸	1596 斥 ¹	65 於 ⁴	2002 旧 ¹
1889 接	2237 揭	551 舉 ¹⁴		398 改		2008 断 ⁷	742 施 ⁵	1201 旦
971 捨	1794 搖	1452 擬		1566 放 ⁴		739 斬	472 旁 ⁶	1098 旨 ²
2233 掌	1513 損 ¹⁰	1517 擾 ¹⁵		346 政		740 斯 ⁸	743 旅	560 旬
2059 採	2037 搏	1922 攘 ¹⁷		265 故 ⁵		157 新 ⁹	395 族 ⁷	935 早
1652 捧	1788 搔	1493 攝 ¹⁸		1581 敗 ⁷		741 斷 ¹⁴	2091 旗 ¹⁰	1118 旱 ³
1089 推	1686 携	1674 攬 ²⁰		364 敎				887 昔 ⁴
1366 掃	1477 摘 ¹¹			1088 敏	68th Rad. 斗		71st Rad. 无	985 易
1595 排	537 摩			555 救	736 斗		925 既 ⁷	910 昌
1651 授	1010 摸			556 敢 ⁸	737 料 ⁶			1540 昇
1550 捲	2238 摺			1361 敦				2241 昏
2234 掘	2019 撲 ¹²			1035 散				17 明
199 掛	936 撰			1481 敬 ⁹				1883 昆
1964 換 ⁹	1283 播			304 數 ¹¹				1312 星 ⁵
1571 揮	2239 撫			917 敷				891 味
964 揃	1898 擇 ¹³			1610 敵				166 春
1786 提	1100 檢							558 昨

2006 昼	1490 曇 ¹²	73rd Rad. 日	74th Rad. 月	75th Rad. 木	434 枝	1364 染	1833 碁(棋)	1332 榮
275 是	1417 曉	561 日	16 月	43 木	415 果	2124 柏	1589 棄	1999 樣
1617 昭	2242 曆	1500 曳 ²	250 有 ²	197 札 ¹	420 林	1224 株 ⁶	1058 極	1363 樟 ¹¹
135 時 ⁶	1391 曜 ¹⁴	562 曲	344 服 ⁴	360 末	1744 枚	920 根	2107 棺	911 概
1866 晏	1825 曝 ¹⁵	533 更 ³	1175 朋	49 本	435 板	211 校	2062 棒	1294 樓
1504 晚 ⁷	1776 曩 ¹⁷	94 書 ⁶	621 望 ⁷	359 未	1580 杯	968 格	1700 棚	416 樂
1419 晝		350 替 ⁸	268 朝 ⁸	2243 朱 ²	1627 柿	1784 栓	421 森	1454 標
1383 景 ⁸		1139 曾	620 期	2073 朽	565 松	1507 桂	1037 棟	307 樣
859 晶		564 最		1577 机	51 東	614 栗	1323 椿 ⁹	1010 模
2029 普		365 會 ⁹		2020 朴	567 查 ⁵	436 案	1392 楓	1317 樋
1062 晴				1499 杖 ³	1563 柱	1307 桑	1362 楠	437 機 ¹²
1103 智				2034 杞	1316 柴	1661 桃	1324 楸	1258 橋
1879 暗 ⁹				1394 李	889 柄	568 條	1269 楊	2020 樸
994 暇				1991 条	1053 柔	1326 桐	128 業	1712 樹
1170 暖				1319 杉	1325 柵	438 械 ⁷	1140 楚	383 橫
559 暑				1203 束	1681 枯	1309 梨	2084 楷	1787 櫛 ¹⁵
1005 暫 ¹¹				1471 材	1635 棚	433 梅	488 構 ¹⁰	1186 櫻 ¹⁷
874 暮				215 村	1268 柳	1255 梯	1322 榎	321 權 ¹⁸
1512 暴				1538 枕 ⁴	566 某	2097 植 ⁸		2116 鬱 ²²

76th Rad. 欠 569 欠 67 次² 1621 欣⁴ 570 欲⁷ 1457 欺⁸ 1619 歇⁹ 571 歌¹⁰ 1297 歐¹¹ 1587 歎	77th Rad. 止 112 止 196 正¹ 40 此² 397 步³ 1111 武⁴ 744 歲⁹ (歲)¹⁰ 745 歷¹² 746 歸¹⁴	78th Rad. 歹 747 死³ 748 殆⁵ 959 殊⁶ 331 殘⁸ 2098 殖	79th Rad. 殳 749 段⁵ 750 殺⁶ 284 殿⁹ 1352 毅¹¹ 80th Rad. 母 142 母¹ 247 每³ 958 毒⁵	81st Rad. 比 931 比 82nd Rad. 毛 185 毛 751 毫⁷ 752 毳	83rd Rad. 氏 345 氏 393 民¹ 84th Rad. 气 1527 气 378 氣⁶	85th Rad. 水 41 水 59 氷 574 永 2244 汁² 575 求 1219 池 2245 汗 244 汝 1152 江 1783 汐 1929 污 1539 沈⁴ 1800 冲 2247 汲 2246 沒 2076 沐 1232 沙 1677 汰	2003 沢 1076 決 2248 沼⁵ 1113 河 1240 注 370 法 1832 沸 1746 泣 1833 泡 1121 波 1492 泰 857 泊 1916 泥 576 泉 1494 沿 1531 油 18 治 1051 洲⁶ 1745 活	368 派 1407 洗 1422 洩 1616 洵 2014 洒 1840 洞 1142 津 287 洋 573 海⁷ 890 浪 1859 浮 1136 流 460 浦 892 消 1516 浸 1405 浴 1419 混⁸ 1209 淚 2250 淡
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1068 添	2253 滑	1846 漁	1229 瀧	86th Rad. 火	2258 煎	87th Rad. 爪	89th Rad. 爻	91st Rad. 片
1273 淺	1412 溜	1537 漬	1952 瀕	42 火	121 煙	753 爪	882 爽 7	108 片
2251 淨	1470 滅	1295 潮 12	2014 灑 19	1976 灵 3	1272 熊 10	755 爭 4	1119 爾 10	758 版 4
1293 清	2252 溺	1629 潔	1261 灘	423 災	1169 熱 11	1072 爰 5		1438 牌 8
2249 液	2254 滋	1850 潭	1162 灣 22	1583 炎 4	1971 熟	72 爲 8		1184 牒 9
1921 淫	1515 溢	1849 潜		578 炭 5	1024 燃 12	754 爵 14		2083 牘 15
907 涯	1330 源	1634 澁		1978 点	577 燒			
1254 湖 9	1526 瀧	2255 濁 13		866 烟	1564 燈			
1227 港	2045 溪	1109 濃		579 烈 6	1582 燄			
328 減	1065 滯 11	1245 澤		405 烏	1772 燧 13	88th Rad. 父	90th Rad. 𠂔	92nd Rad. 牙
572 湯	289 漢	1588 激		124 烟	1766 燦	141 父	757 牆 13	1782 牙
1006 渡	1423 漏	1408 濯 14		1431 烽 7	127 營			
1884 測	1147 滿	1308 濠		1815 烹	1767 爛 17			
1828 湊	1942 漫	2085 濕		69 然 8				
1403 溫	1012 漠	384 瀆		101 無				
1075 游	1611 滴	1038 濟		1582 焰				
1835 渚	1801 漕	2256 濡		580 照 9				
1162 湾	1034 漸	1228 瀑 15		1816 煮				
1903 準 10	1749 演	1318 瀨 16		2257 煩				

93rd Rad. 牛	94th Rad. 犬	387 獨 ¹³ 2261 獵 ¹⁵ 582 獸 581 獻 ¹⁶	95th Rad. 立	96th Rad. 玉	97th Rad. 瓜	99th Rad. 甘	101st Rad. 用	102nd Rad. 田
57 牛 1344 牝 ² 1067 牢 ³ 1345 牡 759 牧 ⁴ 87 物 469 特 ⁶ 2063 牽 ⁷	456 犬 2259 犯 ² 357 狀 ⁴ 1705 狂 583 狐 ⁵ 1713 狗 1369 狩 ⁶ 1231 狹 ⁷ 584 狼 585 狙 1541 猛 ⁸ 1997 猷 ⁹ 1709 猫 1747 猶 1922 猥 2260 獅 ¹⁰ 1257 猿 1243 獄		1260 立 1957 率 ⁶	172 玉 443 王 586 珍 ⁵ 2262 珠 ⁶ 587 現 ⁷ 1863 球 138 理 588 琴 ⁸ 1251 琵琶 1252 琵琶 1510 瑞 ⁹ 1734 璃 ¹¹ 1764 環 ¹³ 2090 璧	756 瓜	762 甘 763 甚 ⁴ 764 嘗 ⁸	102 用 457 甫 ²	48 田 201 甲 ¹ 255 申 290 由 27 男 ² 214 町 1837 画 ³ 589 界 ⁴ 590 畏 320 留 ⁵ 867 畠 2047 畔 2263 畜 219 異 ⁶ 273 略 1653 畢 220 番 ⁷ 1837 晝
					98th Rad. 瓦	100th Rad. 生		
					760 瓦 761 瓶 ⁶	147 生 1752 產 ⁶		

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191st Rad. 鬥 666 鬪 10	193rd Rad. 鬲				198th Rad. 鹿 842 鹿 843 麗 8 1402 麓 2011 麕	200th Rad. 麻 538 麻 2010 磨 7	202nd Rad. 黍	203th Rad. 耑

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APPENDIX.

The following list includes 1,961 Chinese characters which occupy, broadly speaking, the second rank, and which the more ambitious student, perfect in the 2,350 Common Characters treated of so far, may look on as his next, his final prey. This list is believed to exhaust the number of practically useful characters, so that he who knew them all would be no longer a student, but a scholar. The characters are given in the order of their Radicals. We incline to think, however, that rather than attack them in this order, the best plan to pursue would be to learn first whichever chanced to come first in the reading of miscellaneous Japanese texts, and so to tick them off gradually. In any case it will be wise to pass over altogether, without attempting to remember them, any characters *not* given in this list; for it is foolish to waste time over rare words in any language. Whole pages may be found in the "Century Dictionary," where even an educated Anglo-Saxon reader perceives none but unfamiliar terms. What possible use could accrue to a foreigner—or, for the matter of that, to a native,—from the attempt to master such? The most likely result would be addled brains,—nervous breakdown,—and then all previous acquirements would avail little indeed.

娠	姆	壬	塙	型	囍	噓	喚	哇	吩	匪	創	凸	兇	偕	俣	伉	丐
婉	姐	夥	塙	垢	囍	噴	喃	哨	吼	卉	劈	刃	兢	偵	倮	佑	丕
娼	姪	黃	塙	培	囍	嘩	喉	唔	咐	卦	劉	刂	兮	僉	俺	佚	丑
婢	姥	天	塙	埤	囍	囑	喊	哭	呵	郤	荆	刪	冗	僱	倮	伶	丞
姪	姪	奄	墻	埤	囍	嘴	唱	哺	呻	厠	勃	刂	冤	僭	倮	侈	乖
媚	姨	奚	墻	堆	囍	噫	喫	信	咀	厦	勁	刮	冰	僚	倮	侏	亟
媚	姻	奢	墻	堊	囍	噲	喬	唾	咆	厨	勒	剝	治	僥	倮	侏	亮
媛	姜	奩	墻	堊	囍	囑	嗟	啖	咨	叡	勗	剝	淒	儻	倮	侏	什
嫉	娒	奸	壇	堊	囍	嘻	嗚	啖	呷	叮	勗	剝	凜	儻	倮	侏	仆
媳	娒	妃	壕	堰	囍	噓	嗣	啖	咳	吃	勗	剝	壳	儻	倮	侏	仔
娒	娒	妍	壘	塊	圭	噪	啖	啖	咸	呖	剝	剖	壳	儻	倮	侏	仗
嫡	娒	好	壘	埤	址	噓	啖	啖	咽	呖	剪	剪	凱	儻	倮	俚	仞
嫗	娜	妖	壘	塘	埤	嚮	嗽	啖	晒	吻	匡	割	凹	允	偃	俚	伍

[illegible]

[illegible]

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ADDITIONS TO ERRATA OF "*MOJI NO SHIRUBE*."

- P. 13, l. 8 from bottom.—For "verb," read "noun." ✓
- P. 16, last column.—For "*yoshi*," read "*yoroshi*." ✓
- P. 30, l. 8.—For "properly *e*," read "properly *ye*." ✓
- P. 104.—Character 405, for 鳥 read 鳥 . ✓
- P. 114.—The second example of No. 524 should be 寫 . ✓
- P. 114, l. 2 from bottom.—Delete 市 *SHI* or *ichi*, "a market [-town]," whose proper place is on p. 121 under the Eighth Radical. ✓
- P. 135.—Character 688 丈 is less correct than 丈 without the final dot. ✓
- P. 219.—Character 1201 should be 旦 . ✓
- P. 244.—Character 1364 should be 染 . ✓
- P. 373, l. 11.—*KIN* is the *KAN*—*ON* of 今, *KON* is its *Go-ON*.
- P. 397.—Character 2279 肯, for *KEI* read *kō*. ✓

THE UNIVERSITY OF CHICAGO

THE DIVISION OF THE PHYSICAL SCIENCES

DEPARTMENT OF CHEMISTRY

CHICAGO, ILL.

APRIL 10, 1954

TO THE DIRECTOR

OF THE NATIONAL BUREAU OF STANDARDS

WASHINGTON, D. C.

FROM DR. J. H. DILLON

AND DR. R. M. M. SMITH

OF THE UNIVERSITY OF CHICAGO

RE: A REQUEST FOR A RESEARCH FELLOWSHIP

FOR DR. J. H. DILLON

FOR THE YEAR 1954-1955

ERRATA.

Page 10, near end.—For “1,600,” read “1,900.” (The exact number is 1,961.)
The Chinese character 久 appears twice in the Character List, viz. as Nos. 258 and 691.

Two *Hiragana* forms have been admitted into the Japanese text of Section VI, which should not properly appear till Section VII, viz. ㄥ for は (*ha*), and ㄱ, a common contraction of ㄷ and ㄱ (*koto*).

An impending change in the telegraph rates will probably render the form given on p. 211 obsolete in some points before the publication of this volume.

Substitute *Italics* for SMALL CAPITALS in the following cases:—page 72, line 3, *Hiku*; p. 151, line 15, *nao*; p. 164, line 18, *mo*; p. 276, line 3, *Okabe*.

Substitute SMALL CAPITALS for *Italics*:—p. 87, line 11, KAIGUNSHŌ; p. 114, line 7, DAN; p. 115, line 9 from bottom, BUN; p. 162, line 8 from bottom, SEWA; p. 232, line 12 from bottom, HONDA; p. 276, line 2, go; p. 310, line 5 from bottom, NI-KO; p. 352, line 3, GWAITŌ.

P. 75, line 4 from bottom.—For JUKYO, read JŪKYO.

P. 99, line 12.—For *Ichikawa*, read ICHIKAWA.

P. 196, line 11.—For ㄱ ㄷ ㄱ, read ㄱ ㄷ ㄱ.

P. 235, last line but one.—For *Oyama*, read Ōyama.

P. 269, line 5.—For *Azabu*, read AZABU.

P. 306, line 2.—For *Kōda Rohan*, read Kōda ROHAN.

P. 315, line 9.—For *ōku*, read ōku.

P. ,, line 12.—For JIN-YA, read JIN-ya.

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